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THE ART LOST ON 9/11—SYMPOSIUM PROCEEDINGS

SECRETS OF JACKSON POLLOCK'S STUDIO FLOOR

New Life for IFAR's Cuzco Inventory

Reversal in Lawsuit Over Schiele Painting

INCORPORATING Stolen Art Alert

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IFAR Journal

INTERNATIONAL FOUNDATION FOR ART RESEARCH

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JUDGE GOES INTO REVERSE IN EGON SCHIELE CASE

PAINTING TO REMAIN IN U.S. FOR TRIAL

FAMILY SEEKS RESTITUTION OF WWII CLAIM

In an unusual move, a federal judge has reversed his earlier opinion and ordered a painting by Egon Schiele to remain in New York while the two claimants in the World War II stolen art case present their competing arguments and await a court decision.[1] The judge's earlier decision in July 2000 dismayed the claimant community and threatened all Holocaust claims for works which had passed through the hands of U.S. Armed Forces after the war.

> " The painting has been off-view, in storage at MoMA . . . for the last four years."

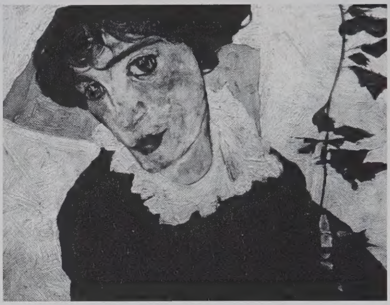

Figure 1. Egon Schiele. *Portrait of Wally*, 1912. Oil on wood.

Now in a detailed 82-page decision, Michael Mukasey, Chief Judge of the Southern District of New York, has determined that the *Portrait of Wally*, a 1912 portrait by the Austrian Expressionist artist Egon Schiele of his mistress Wally Neuzil (Fig. 1), should stay put while competing ownership claims are presented in federal court.

Judge Mukasey delivered his decision on April 11, affirming the U.S. government's right to proceed with a civil forfeiture suit and rejecting motions to dismiss made by the Leopold Foundation in Austria and the Museum of Modern Art (MoMA) in New York. The next step, presumably, is a Discovery phase and then a bench trial.

Meantime, the painting is off-view, in storage at MoMA under the museum's "temporary guardianship," as it has been for the last four years.

The long-running and complicated saga (see *IFAR Journal*, vol. l, no.2; vol. 3, no. 2) unfolded in 1997, when the work was lent by the Leopold Foundation to MoMA for a Schiele exhibition. While in New York, the painting was claimed by heirs of Lea Bondi-Jaray, an Austrian Jew who fled Austria in 1938 after the Nazis came to power.[2] MoMA countered that it was bound under its loan agreement to return the painting to Austria.

In January '98, three days after the exhibit ended and the painting was being prepared to be returned to Austria, New York authorities stepped in. The work was subpoenaed by Manhattan District Attorney Robert Morgenthau pending a criminal investigation into its ownership.

But a state law now came into play—the 1968 Arts and Cultural Affairs Law, a section of which had been designed to encourage out-of-state loans to New York museums. Morgenthau's subpoena was quashed in 1999 when the New York State Court of Appeals ruled that the 1968 law prevented such seizures while works were on loan to New York museums. (Morgenthau then asked to get the New York law amended so as to end protection from seizure of loaned works when a criminal action was involved. The amendment was passed, but it had a two-year "sunshine clause," which is scheduled to expire this June.)

Meantime, within hours of the State court's ruling against Morgenthau, the federal government stepped in and began a civil forfeiture proceeding. The Leopold Foundation and MoMA filed motions to dismiss, and, initially, Judge Mukasey supported their arguments. Exceptionally, though, he later agreed to allow the government to amend its Complaint and resubmit. It did, and his new ruling, in April, addressed the motions to dismiss that new government brief, officially known as the Third Amended Verified Complaint (the "Complaint").

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[1] United States of America against *Portrait of Wally*, a painting by Egon Schiele. 99 Civ. 9940 (MBM). United States District Court, Southern District of New York

[2] The Complaint alleges that on the eve of escaping from Austria in 1938, Lea Bondi-Jaray, a Viennese Jewish art dealer, was forced to hand over *Wally* to a Nazi, Friedrich Welz, who had already acquired her art gallery under Nazi Aryanization laws. *Wally* was part of Bondi's private art collection. After the war, *Wally* was erroneously mixed in by authorities with restituted works being donated to the Belvedere, the Austrian National Gallery, by the family of another Viennese Jew who was killed in the Holocaust. Bondi, living in London, learned of the whereabouts of *Wally* after the war. She made her claim known to the Belvedere, but did not sue, apparently believing the work safe in the Belvedere. In 1953, she asked the help of Dr. Rudolph Leopold, a Viennese collector, in reclaiming the work. But, instead, Leopold acquired the painting for himself in a trade with the Belvedere for one of his own artworks. Later the work entered a foundation established by Leopold, which lent it to MoMA in 1997.

In his earlier decision (July 19, 2000), Judge Mukasey had dismissed the federal government's forfeiture suit, which was brought under terms of the U.S. National Stolen Property Act (NSPA). The judge ruled that the *Portrait of Wally* could "not be considered stolen." Basing his decision on a federal doctrine that says that goods recovered by their owners or agents are no longer considered stolen, Mukasey reasoned that the U.S. Forces who had recovered the painting from the Nazi who took it from Bondi-Jaray were acting as Bondi-Jaray's agents, "even if they didn't know her name or that the painting was hers."

THE REVERSAL

The recent decision represents a complete about-face. The Armed Forces, Mukasey now concludes, were *not* acting as Bondi's agents since, in *this* case, their role was to recover *all* works in the hands of Nazis, whether stolen or not, and to return them, not to their owners, but to the Austrian authority (the Bundesdenkmalamt [BDA]) responsible for taking custody of such works. Therefore, the judge says, U.S. Forces "did not even know that *Wally* was stolen," and *that* lack of knowledge or duty to return the work precluded an "agency" relationship. Thus the "recovery doctrine" doesn't apply, and his previous ruling is expressly rescinded (p. 38 of his decision).

Point by point, he also rejects the Leopold Foundation's and MoMA's other arguments for dismissal of the Government's suit—whether on jurisdictional grounds, such as sovereignty, Acts of State, International Comity; or on statute of limitations grounds; or legal grounds, that is, the merits of the case.

> " The recent decision represents a complete about-face."

DOES THE U.S. COURT HAVE JURISDICTION?

The Austrian government has argued that the U.S. courts have no jurisdiction in this case: the Treaty of 1955, to which the U.S. is a signatory, gave *Austria* the responsibility for restituting property. That argument, says the judge, is "without merit." The restitution laws under the Treaty "have never been viewed as the exclusive means for restoring property . . . and nothing in the Treaty suggests that this court is without jurisdiction to hear a forfeiture case which includes issues of ownership of property taken by the Nazis"(p. 18). Nor does the Act of State doctrine apply since "the court is notably not being asked to review a decision by a [Austrian] Restitution Commission regarding the restitution of *Wally*" (p. 21).

Also not an issue, he notes, is "international comity," which requires that the U.S. recognize foreign decrees and proceedings that don't conflict with ours. "There is no pending action, proceeding or decree relating to this case in Austria to which this court could defer. . . . The principle of comity does not operate as a pre-emption doctrine, barring this court from hearing a valid forfeiture action . . ." (pp. 24-25).

AN "OWNERSHIP DISPUTE"—THE MUSEUM ARGUMENT

MoMA and the museum community (the American Association of Museums among others filed a "friend of the court" brief against the government) argued that this case was really a civil ownership claim that should be brought in Austria; that it was wrong for the U.S. government to get involved in what was effectively a private ownership dispute. Stephen Clark, Associate General Counsel for MoMA, told IFAR: "We don't want to exhibit stolen art; we do everything possible to make sure that we don't. . . . [Moreover] we don't own the painting or claim to own it. But as a matter of policy, we felt that it was inappropriate to bring the National Stolen Property Act into this, . . . to criminalize the loan of a painting whose ownership is in dispute."

In his decision, Judge Mukasey disagreed. "Although the museum parties and amici would have it otherwise," he wrote, "art on loan to a museum—even a 'world-renowned museum'—is not exempt. . . . A forfeiture based [on the NSPA] is entirely proper (p. 69). . . A foreign country's civil restitution scheme is irrelevant to Congress' efforts to recover stolen property for its true owner once it is transported into the United States" (p. 71).

THE ISSUES

For purposes of this motion to dismiss, the judge stated that he was required to take the factual allegations as true and construe them "in the light most favorable to the plaintiff" [i.e., the U.S. government]. At trial, however, the government has to prove the allegations by a preponderance of the evidence, namely that the painting was the subject of criminal activity and had been brought into the country in violation of the National Stolen Property Act (NSPA).

The NSPA makes it a crime to transport into—or out of—the U.S. all property valued over $5,000 known to be stolen, converted, or taken by fraud. Property brought into the country in violation of the Act can be seized. In this case, the charge is two-fold: the painting was "stolen" when Lea Bondi-Jaray was forced to hand it over to a Nazi, Friedrich Welz, and it was "converted" by Dr. Leopold when he acquired it from the Belvedere in spite of knowing that it belonged to Bondi-Jaray. (The conversion charge was added at the time of the Third Complaint.)

> " . . . nothing in the Treaty [the judge noted] suggests that this court is without jurisdiction to hear a forfeiture case."

Still to be resolved—at trial:

- whether the Leopold Foundation owns the Schiele painting under Austrian law, and
- whether the Foundation violated U. S. law—the NSPA—in transporting that painting into the United States, thereby subjecting it to civil forfeiture.

In other words, Austrian law will define "ownership," and U.S. law will define the theft and import violation. Determining ownership will involve the following questions:

- Did the Belvedere acquire legal title through prescription? (namely, the 3-year statute of limitations, which assumes "good faith" acquisition. The Belvedere contests Bondi-Jaray's account that she made her claim known to it during the requisite limitations period). If the Belvedere acquired good title, that title would pass to subsequent owners, namely Dr. Leopold and the Leopold Foundation.

- To what degree did Dr. Leopold know that Bondi owned the work when he acquired it? This goes to the heart of the "conversion" charge, as well as to Dr. Leopold's right to acquire legal title himself through prescription. For the current stage of the case, the judge took as fact the Bondi-Jaray allegation that she had informed Dr. Leopold of her claim. "That Dr. Leopold may have been able to whistle past the graveyard with enough confidence to fool even himself is a hypothesis" that the judge felt "he need not indulge at this stage of the case."

To determine whether the NSPA was violated, the government will have to show that the Leopold Foundation knew *Wally* to have been stolen at the time it was transported to the U.S. (p. 63). Both MoMA and the Leopold Foundation have raised questions about "material uncertainties"on this point. Even Judge Mukasey acknowledged that the trial will have to determine whether the Foundation's "subjective knowledge of the law" meets the required threshold (p. 64).

IT TAKES TWO TO TANGO

Not surprisingly, the Bondi-Jaray estate is gratified by Judge Mukasey's ruling not to dismiss the government case. Bondi-Jaray herself died in 1969, still trying to reclaim her painting, and her family has continued the effort. In a program organized by the American Bar Association in New York in May, shortly after the court's ruling, Howard Spiegler, of the firm of Herrick-Feinstein, attorney for the Bondi-Jaray estate, said: 'The U.S. government seized the work before it was returned to Austria and placed beyond the reach of any plausible resolution. . . . This U.S. civil forfeiture action is consistent with U.S. policy" on restitution. As to the possibility of a negotiated settlement, he added, "It takes two to tango, and the dance hasn't begun yet."

NOT THE ONLY U.S. COURT CONSIDERING AN AUSTRIAN WWII-RELATED THEFT

The New York court is not the only federal court currently considering a WWII art claim involving Austria. In May 2000, a U.S. District Court in California ruled that an elderly American citizen, Maria V. Altmann, could use the California courts to sue the government of Austria to reclaim six Klimt paintings once belonging to her uncle, Ferdinand Bloch-Bauer. They are now in the collection of the Austrian National Gallery. [See story below].

—S.F.

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MEDIATION OVER DISPUTED KLIMTS ENDS

WWII CLAIM GOES BACK TO CALIFORNIA COURT

Mediation that was ordered by a California federal appeals court in March to resolve a WWII art ownership dispute has ended without resolution. The Ninth Circuit Court of Appeals has taken the case back under submission.

The court-ordered mediation was, in itself, an unusual step, and coupled with the fact that one of the parties is a foreign government being sued by an American resident, the case has attracted considerable attention in the art world.

The dispute pits an 86-year-old California woman, Maria V. Altmann, against the government of Austria. At issue are six paintings by the Austrian artist Gustave Klimt, valued in court documents at over $150 million (Figures 1-3). They are currently prized possessions of the Austrian National Gallery (ANG).

In March, the Ninth Circuit appeals court declined to dismiss Mrs. Altmann's case, and ordered the parties to turn to non-binding mediation.

This is the background:

Mrs. Altmann's uncle, Ferdinand Bloch-Bauer, was a wealthy Viennese Jewish collector and a patron of Klimt. He was forced to flee Austria during World War II and died penniless in Zurich in 1945. His home and art collection were confiscated by the Nazis. The six paintings are from his pre-war art collection. Mrs. Altmann contends that her uncle intended his family to inherit the Klimts. The Austrian government claims that the six works were bequeathed to it by Adele Bloch-Bauer, Ferdinand's wife, who died in 1925, years before the Nazis came to power.

Adele's will directed that the works be given to the ANG by her husband upon his death. A main point under contention is whether her *request* had the force of a legally binding *bequest*, and whether the paintings were hers to bequeath or were actually owned by her husband. (As it happens, Adele is the subject of two of the contested Klimt paintings, both commissioned by her husband.)

Since a civil suit filed in Austria would have required Mrs. Altmann, as plaintiff, to pay an enormous sum of money (proportionate to the value of the contested paintings), she filed suit in California federal court. The defendants: the government of Austria and the ANG. Austria, declaring sovereign immunity, filed a motion to dismiss. The lower court, however, ruled against Austria in May 2001 and allowed the suit to go forward.

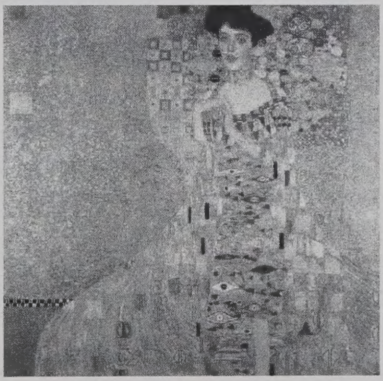

Figure 1. Gustave Klimt. *Portrait of Adele Bloch-Bauer I.* Oil on canvas. 1907. One of 6 works in the Austrian National Gallery claimed by Maria V. Altmann

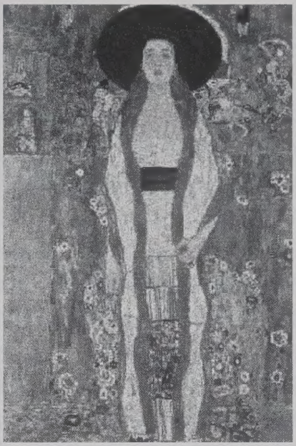

Figure 2. Gustave Klimt. *Portrait of Adele Bloch-Bauer II.* Oil on canvas. 1912. One of 6 works claimed by Maria V. Altmann.

Austria appealed. In March, however, the appeals court side-stepped the jurisdictional question: can Mrs. Altmann use a California court to sue the government of Austria for a painting allegedly stolen in Austria and currently in Austria. Instead, it ordered the parties to "explore resolution through mediation." The mediator was asked to report back to the court every 30 days. The mediation was non-binding, however, and many believed it to be merely be a procedural step. Now that it has "ended" without resolution, the case is reverting back to the same Ninth Circuit court that heard the original oral arguments. Presumably, the court will now rule on the jurisdictional question.

SOVEREIGN IMMUNITY

Under the Foreign Sovereign Immunities Act of 1976, foreign governments are immune from lawsuits in the U.S. But the Act allows several exceptions. The lower court in California held that Altmann met those exceptions. To wit: she established that:

- she had a "substantial and non-frivolous" claim that the six

Klimt paintings were taken in violation of international law;
- that the works were "owned or operated" by a foreign state;
- that the foreign state engages in commercial activities in the United States.

DOES AUSTRIA ENGAGE IN COMMERCIAL ACTIVITIES IN THE US?
To prove that there are commercial activities, the Altmann suit points to, among other things, the publication by Yale University Press of a book on *Klimt's Women* for the ANG; that the gallery also publishes an English language guide book that's marketed to Americans, and that it also advertises its exhibitions in the U.S.

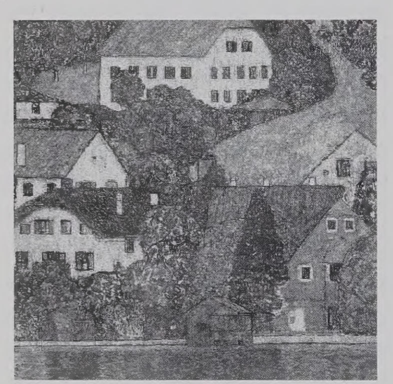

Figure 3. Gustave Klimt. *Häuser in Unterach am Attersee*. Oil on canvas. 1916. One of 6 works claimed by Maria V. Altmann.

AUSTRIA'S RETORT
Austria's appeal argues that the ruling is an "affront" to it and to its legal system. The U.S., it contends, is an improper venue. It argues that the paintings and all witnesses are in Austria. The applicable laws—property, contract, and succession—should rightly be those of Austria. Moreover, all the actions in this case took place before enactment of the Foreign Sovereign Immunities Act. Therefore, even if Altmann met the exceptions to the Act, they shouldn't apply, since the Act was not meant to be retroactive.

MEDIATION AN UNUSUAL DECISION
But the appeals court in March chose not to address the legal issues. Rather, it said that "mediation could bring a resolution that would serve the parties better than results achieved through litigation." That avenue, however, appears to have closed.

Interestingly, in April, the Alternative Dispute Resolution Committee of the Association of the Bar of the City of New York devoted a program to the efficacy of mediation as a means of resolving WWII ownership disputes. The speakers represented a broad spectrum of the art law field, including the General Counsels of both the Museum of Modern Art and Christie's, as well as a senior partner at Herrick, Feinstein, a law firm representing many WWII art claimants. *Not one* attorney on the panel was optimistic about the use of either court-ordered mediation or arbitration as a means of resolving WWII ownership disputes, whether in the Altmann case or any other.

If the appeals court rules against Austria and Mrs. Altmann later wins her suit, it is not clear how Austria would be made to abide by a California court order.

—S.F.

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THE FRENCH WAITER AND HIS VENGEFUL MOM

A Plot Worthy of Hollywood!! Not Just Art Theft but DESTRUCTION

In 25 years of writing about art theft, IFAR has never come across a theft story more bizarre or distressing than the one currently unfolding in France and Switzerland.

In this movie-like plot, an unassuming French waiter steals hundreds of art objects, not for profit, but for his own personal satisfaction, is finally tracked down, but his mother destroys much of the art and dumps it into a local canal. For love interest, throw in a girlfriend as accessory and mix well with confused law enforcement. Sound unlikely? It's all true.

The thief, 31-year-old Stéphane Breitwieser, has confessed to stealing 239 objects over a 6-year period from museums and châteaux in 7 European countries. He managed to do this during 174 separate thefts—all in broad daylight. He didn't sell anything, he just kept the works for his own pleasure in his mother's home in Eschentzwiller, a small town near the Rhine River in Eastern France, not far from Switzerland. Both mother and son, although French citizens, worked in Switzerland.

(Several of these objects [see below] were published in IFAR's *Stolen Art Alert* and were registered with the Art Loss Register. Many were valuable, including about 60 Old Master paintings—by Watteau, Brueghel, Boucher, among others.)

When Mireille, Breitwieser's mother, learned that her son had been arrest-

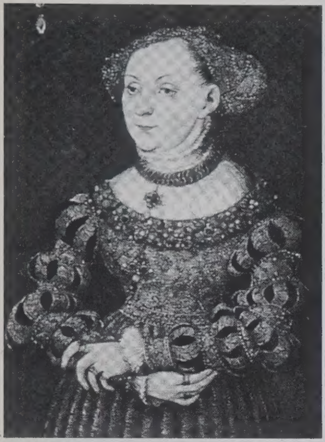

Figure 1. Lucas Cranach, the Elder. *Sibylle van Cleves*. Oil on canvas.

ed in Lucerne last November, she set about getting rid of the evidence. That's right, she cut up the paintings and dumped them along with objects of decorative art—ceramics, clocks, ivory—in a canal about 50 miles from her home. The reason for this unbelievable vandalism is not clear: whether in a rage against her son (her claim), or to protect him by destroying the evidence, or fearful of losing her own nursing job and permit to work in Switzerland.

Some of the objects were discovered by chance in late November, soon after Breitwieser's arrest, when bicyclists noticed them in the canal. Searching in the water, police found many other pieces, which they stored in a museum in nearby Colmar. But although Breitwieser had been arrested in Switzerland just days before for stealing a bugle from a small museum (he was later sentenced to 8 months in jail), they didn't connect him at first to the objects in the canal. Surprisingly, Breitwieser confessed to the "shopping spree" and told police that the objects were with his mother, but it was only recently, when his mother confessed, that the police actually made the connection. They then drained the canal to find any remaining objects. The incredible story finally appeared in the French press (*France-Soir*) on May 15. So far, 107 objects have been retrieved, many of which are said to be reparable. All 60 paintings, however, are destroyed.

Another movie-like turn: Breitwieser was self-taught in the area of art but reportedly is "quite a connoisseur." His great uncle, Robert Breitwieser, was a minor Alsatian artist. As a child Stéphane worked in a local frame shop. His *modus operandi* for the thefts was to target relatively small museums and châteaux, where security was lax. He "cased" them, often visiting several times before deciding when to strike. Then, with his (now former) girlfriend standing watch, he slipped or even cut the paintings right out of their frames and hid them under his coat. He later had them re-framed at a local framer (who asked no questions).

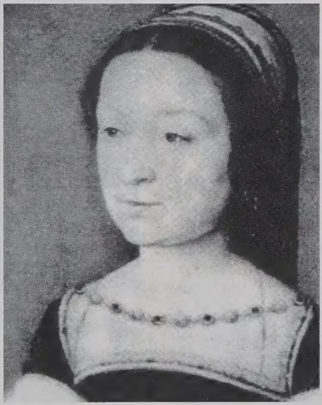

Figure 2. Corneille de La Haye (also known as Corneille de Lyon). *Madeleine of France, Queen of Scotland*, 1536. Oil on wood.

The French police have now arrested Stéphane's mother and ex-girlfriend. The authorities have also started pointing fingers. On May 27, the French newspaper *Le Monde* reported that the Swiss police have accused the French of waiting too long to interrogate Mireille Breitwieser, thus giving her time to destroy the artworks. According to *Le Monde*, Lucerne police also expressed their frustration that the French authorities broke the story to the press in May. They would have preferred that "the inquest remain secret."

A full list of the paintings was not available when *IFAR Journal* went to press, but we know it includes:

- Lucas Cranach, the Elder. *Sibylle van Cleves.* (Fig. 1) Oil on canvas. Stolen in Baden Baden, Germany, October 1995. (*IFARreports*, June 1996, #447. *L95.1460).
- Corneille de La Haye (also known as Corneille de Lyon). *Madeleine of France, Queen of Scotland.* (Fig. 2) Oil on wood, 1536. (*IFARreports*, Jan-Feb. 1997, #18. *N96.555.1) Stolen from the Musée Municipal in the Château de Blois, France, July 1996.
- François Boucher. *Sleeping Shepherd.* Oil on wood. Also stolen from the museum in Blois, France, August 1996. (*IFARreports*, May 1997, #313. *L96.1827).
- David Teniers. *Monkey Ball.* Oil on copper. Stolen from the Thomas Henry Museum in Cherbourg, France, August 1996 (L96.1891).
- Pieter Brueghel, the Younger. *Fraud Profits from its Master.* Oil on canvas. Stolen in Antwerp, Belgium in 1997.

—S.F.

SEPTEMBER 11TH:
ART LOSS, DAMAGE, AND REPERCUSSIONS
Proceedings of an IFAR Symposium

SPEAKERS

- **Saul Wenegrat: Art Consultant; Former Director, Art Program, Port Authority of NY and NJ**
- **Elyn Zimmerman: Sculptor (*World Trade Center Memorial, 1993*)**
- **Moukhtar Kocache: Director, Visual and Media Arts, Lower Manhattan Cultural Council**
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- **Dietrich von Frank: President and CEO, AXA Art Insurance Corporation**
- **John Haworth: Director, George Gustav Heye Center, Smithsonian National Museum of the American Indian**
- **Lawrence L. Reger: President, Heritage Preservation, Heritage Emergency National Task Force**

Introduction

SHARON FLESCHER*

Five months have passed since the horrific day in September that took so many lives and destroyed our sense of invulnerability, if we were ever foolish enough to have had it in the first place. In the immediate aftermath, all we could think about was the incredible loss of life, but as we now know, there was also extensive loss of art—an estimated $100 million loss in public art and an untold amount in private and corporate collections. In addition, the tragedy impacted the art world in myriad other ways, from the precipitous drop in museum attendance, to the dislocation of downtown artists' studios and arts organizations, to the decrease in philanthropic support of the arts as funds were redirected to help the families and victims of the tragedy. But our focus today, in keeping with IFAR's mission, will be on the art itself, the loss of which became clear soon after the tragedy.

We've gathered eight distinguished speakers from the fields of art and insurance to discuss the art that was lost and damaged on 9/11 and the repercussions. They will speak individually, several with slides; each addressing a different aspect of the subject. After that, we will open the program to questions, and then we invite you to join us for wine and cheese.

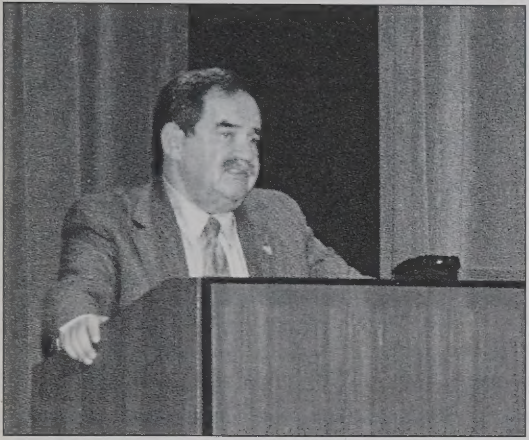
Left to right: Sharon Flescher, Saul S. Wenegrat, Elyn Zimmerman, Moukhtar Kocache, and Suzanne F. W. Lemakis.

Left to right: Lawrence L. Reger, Gregory J. Smith, Dietrich von Frank, and John Haworth.

***Dr. Sharon Flescher is Executive Director, International Foundation for Art Research (IFAR). The IFAR Symposium took place in New York City on February 28, 2002. The following eight talks are edited from the Symposium proceedings. We thank The Liman Foundation for its support of this Symposium.**

Public Art at the World Trade Center

SAUL S. WENEGRAT*



Saul S. Wenegrat. IFAR Symposium, February 28, 2002.

I've had the good fortune of working with a great many important artists in the creation of public works for the World Trade Center (WTC), and I've had the horror of living through two tragedies which occurred at the Center: the 1993 bombing and the recent complete destruction on 9/11. I'd like to review with you what the public works were, who did them, and where they were located. Then I'll take you through what I found when I went down to the World Trade Center after the tragedy and bring you up-to-date on what is left of the works.

The commissioning process of public works, especially with a government agency such as the Port Authority, is very formal. You don't just go out and buy art. In 1969, as part of the planning of the World Trade Center, the Port Authority adopted a "percent-for-art" program allocating up to one percent of the construction costs to be spent for arts inclusion. It established an advisory group of knowledgeable persons in the arts, mainly from museums in the New York/New Jersey area, consisting of directors and curators of many of the leading institutions. This included Dorothy Miller of the Museum of Modern Art, Gordon Smith of the Albright-Knox Gallery in Buffalo, Sam Miller of the Newark Museum, Tom Messer, then Director of the Guggenheim Museum, and Tom Armstrong, then Director of the Whitney. It also included knowledgeable lay people like Jane Engelhard. Basically, the Port Authority accepted their recommendations. The first art installation took place in the early 1970s; the last—a memorial for the 1993 bombing of the WTC—took place in 1995.

The following is a description of the art that was incorporated into the Trade Center and was in place on September 11, 2001:

At the Church Street entrance to the World Trade Center Plaza (Fig. 1), there was a large, black Swedish granite sculpture by Japanese artist Masayuki Nagare (Fig. 2). It

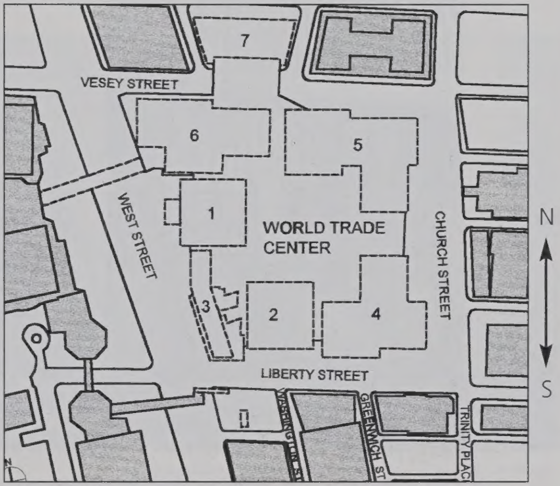


Figure 1. Diagram of the World Trade Center showing Buildings 1–7. Courtesy Port Authority of NY and NJ.

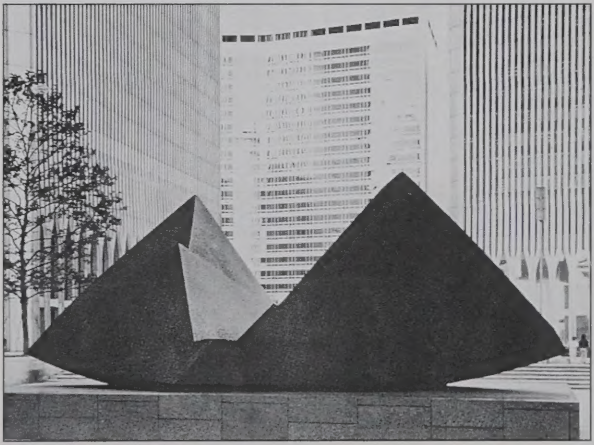


Figure 2. Masayuki Nagare. *WTC Plaza Sculpture*, 1972. Black Swedish granite over steel and concrete armature. Photo: Port Authority of NY & NJ.

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*Saul S. Wenegrat is an Art Consultant and the former Director, Art Program, Port Authority of New York and New Jersey, which owns the World Trade Center. Mr. Wenegrat commissioned and curated the public art at the Center.

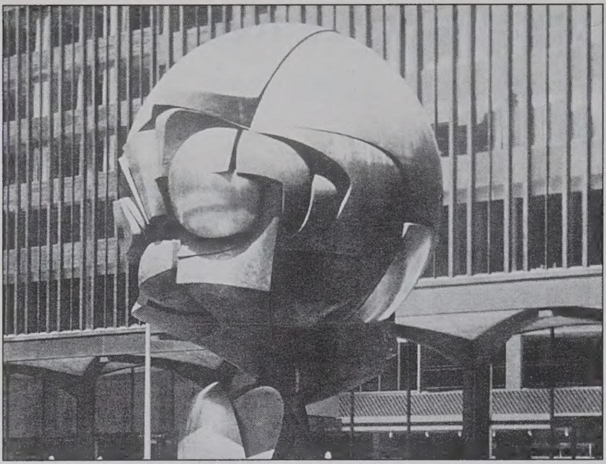

Figure 3. Fritz Koenig. *Sphere for Plaza Fountain*, 1969. Bronze on black granite base. Photo: Port Authority of NY & NJ.

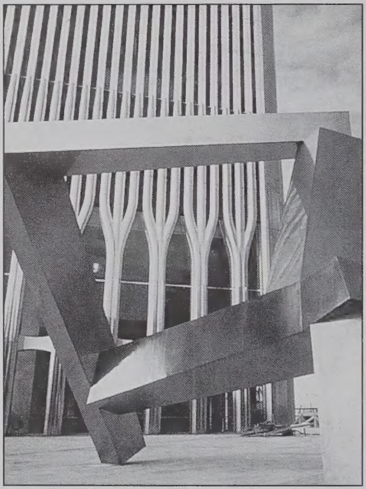

Figure 4. James Rosati. *Ideogram*, 1974. Stainless steel. Photo: Port Authority of NY & NJ.

was completed in 1972 and measured 14 feet high by 34 feet wide by 17 feet deep. Although it looked like a solid piece, it was actually a veneer of granite over a steel and concrete armature.

The centerpiece of the World Trade Center Plaza was a colossal fountain designed by Fritz Koenig of Germany. The sphere of the fountain (Fig. 3) was a globe-like structure, 25 feet high. Made of bronze, it stood on a black granite base out of which flowed sheets of water. Through its shape, the piece was intended to symbolize world peace through world trade, which was the theme of the World Trade Center.

Between the two Trade Center towers, there was a large, stainless steel piece called *Ideogram* by a New York sculptor, James Rosati (Fig. 4). Completed in 1974, this twenty-five-foot piece was one of the more interesting commissions on the plaza, because as you moved around it, it took a different shape. It was also one of the most photographed pieces there, since people in the fashion industry seemed to like it and incorporated it into a lot of fashion ads.

Alexander Calder's *WTC Stabile* (Fig. 5), also known by other names like *The Cockeyed Propeller* and *Three Wings*, arrived in 1971. It was 25 feet in height and was made out of painted red steel. The piece was originally commissioned for the entrance to 1 World Trade Center on West Street. After Battery Park City was opened, the piece was moved to Vesey and Church Streets where it is seen in this photograph. At the time of the recent disaster, it was located on a plaza in front of 7 World Trade Center.

The *World Trade Center Tapestry* of Joan Miró (Fig. 6) arrived in 1974. It was not really a commissioned piece. I had spoken with Miró about the possibility of doing a tapestry, and he had turned me down, saying: "When you do

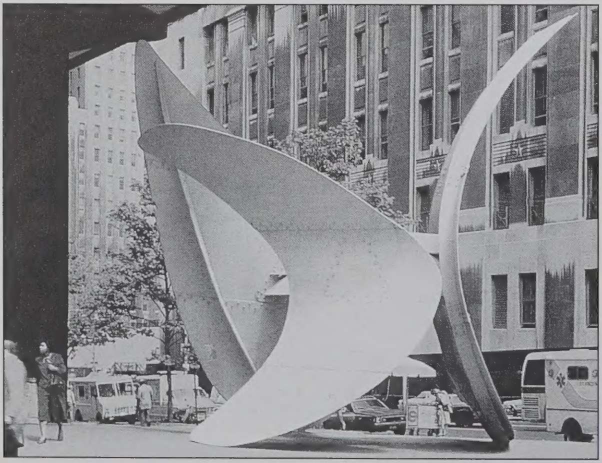

Figure 5. Alexander Calder. *WTC Stabile (Bent Propeller)*, 1971. Red painted steel. Photo: Port Authority of NY & NJ. © 2002 Estate of Alexander Calder/Artists Rights Society (ARS), New York.

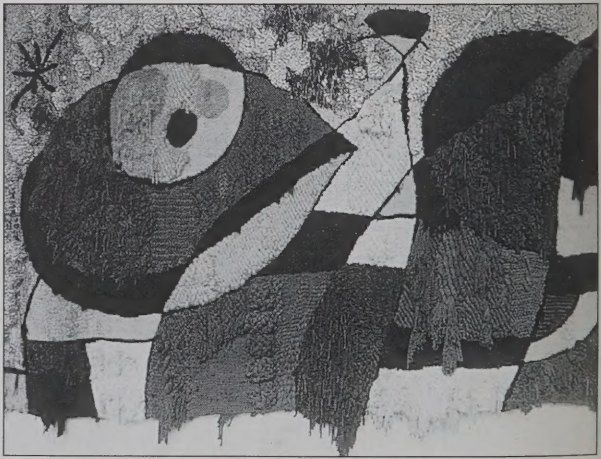

Figure 6. Joan Miró. *WTC Tapestry*, 1974. Wool and hemp. Photo: Port Authority of NY & NJ.

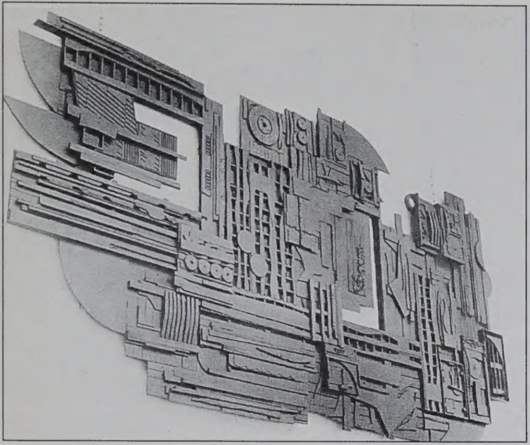

Figure 7. Louise Nevelson. *Sky Gate, New York*, 1977-8. Black painted wood relief. Photo: Port Authority of NY & NJ. © 2002 Estate of Louise Nevelson/Artists Rights Society (ARS), New York.

a tapestry, you really don't do it yourself, and I don't make any art where I don't use my two hands." Then he had a tragedy in his family. His daughter was traveling in Spain and was involved in an accident. She was taken to a hospital. Miró told the nuns who ran the hospital that, "Hopefully my daughter will recover, and if she does, I'll give you any art work that you would like." His daughter did recover, and the nuns asked for a tapestry. He said he didn't do any tapestries. They said, "We have somebody in our village who does tapestries. He'll teach you." So, Miró worked with this tapestry maker in their village, and he got to like it. He decided to practice, and he made about 20 little tapestries, some of which were shown in New York. Then I got a communication from his dealer in Paris saying, "Your World Trade Center tapestry is done." I said, "What?!" He said, "It's in the Grand Palais [in Paris] in Miró's retrospective, and it's yours if you want it, but he made it especially for the World Trade Center."

The tapestry was made out of wool and hemp and was large—20 feet by 35 feet. It was a unique piece, and after he finished it, Miró said, "It's too much work making tapestries. I'm not going to make any more." But then he got a call from the The National Gallery of Art in Washington, which had seen the *World Trade Center Tapestry* and wanted one for its new East Wing. So Miró did one more, and that was the last tapestry that he did. Ours hung in the lobby of 2 World Trade Center. You would have seen it on the way to the observation deck.

Louise Nevelson's *Sky Gate, New York* (Fig. 7) also came in late, in 1977-78. Louise had been contacted early on to do a piece, and she went through many different designs. None seemed to work out, and finally she came up with this wall piece. It was made up of over 35 separate sculptures that were put together to form this particular image. At the dedication, she said that her inspiration had come to her on a flight to New York from Washington. As she looked at the skyline of New York, this is what she perceived. Hence its name. A black painted wood relief, it was located on the mezzanine of 1 World Trade Center overlooking the plaza.

The last public art work that went into the World Trade Center was a memorial fountain for the victims of the 1993 bombing. Six people were killed in that bombing, and the fountain was placed right over the area where the bomb went off, in front of the Marriott Hotel. Its sculptor, Elyn Zimmerman, is one of our panelists, and she will talk more about the piece. Besides the fountain itself, a little park was created, so that you could sit and contemplate what had taken place.

Those are the seven public art works. In addition, the Port Authority had over 100 other art works at the World Trade Center including *Needle Tower* 1968 by Kenneth Snelson; *Recollection Pond*, a tapestry by Romare Bearden; *Path*

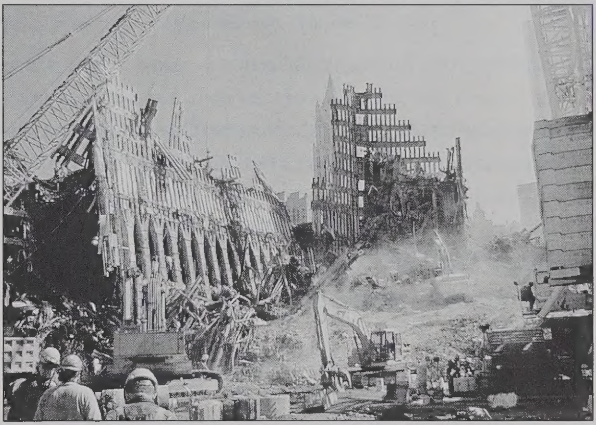

Figure 8. View of Ground Zero. Photo: Port Authority of NY & NJ.

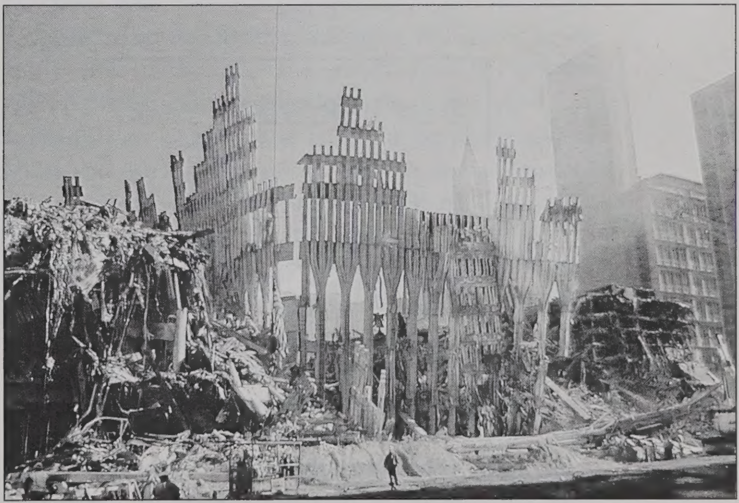

Figure 9. View of Ground Zero. Photo: Port Authority of NY & NJ.

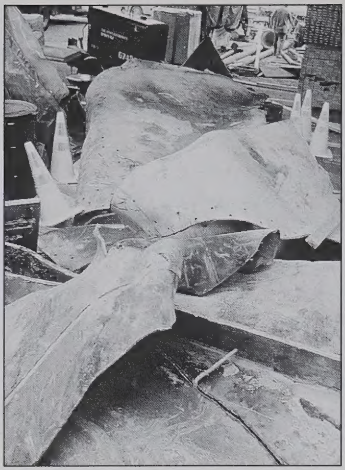

Figure 10. Post 9/11 remains of Calder's *WTC Stabile*. View of Ground Zero. Photo: Port Authority of NY & NJ.

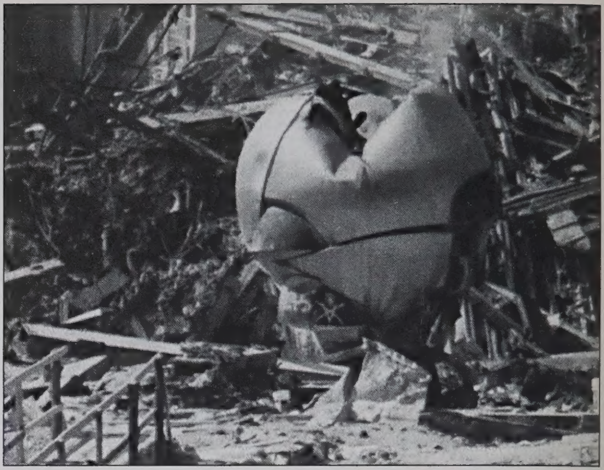

Figure 11. Post 9/11 remains of Koenig's *Sphere for Plaza Fountain*. View of Ground Zero. Photo: Port Authority of NY & NJ.

Mural by Germaine Keller; *Commuter Landscape*, another large mural by Cynthia Mailman; and *Fan Dancing with the Birds*, a mural by Hunt Slonem.

Besides the Port Authority collections, many World Trade Center tenants had collections of their own. Some of the speakers here today will be talking about them. One of the more significant tenant collections was Cantor Fitzgerald's collection of Rodin drawings and sculptures, on view in the North Tower.

After the recent destruction of the World Trade Center, I was asked to join a committee to put together items found at the site for possible use later in an archive or memorial. Together with Bartholomew Vorsanger and Marilyn Jordan Taylor, I was a member of a committee with that grim task. When I went to the site shortly after the bombing, this is what I found (Figs. 8 and 9). It was a horrible sight. Almost 3,000 people had been cremated at the World Trade Center, and even two weeks after the tragedy, the site was still burning. It was an awful experience. This is what remains of the Calder *WTC Stabile* (Fig. 10). And this is what remains of the Koenig *Sphere for Plaza Fountain* (Fig. 11). Thank you.

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(⟶ *continued next page*)

ERRATUM

In *IFAR Journal*, Vol. 4, no. 3, "September 11th and the Art World," p. 2, the destroyed Rodin sculpture from the Cantor Fitzgerald Collection illustrated as Figure 1 was incorrectly cited in the article text as *The Three Graces*. It was titled correctly as *The Three Shades* in the figure caption.

The World Trade Center Memorial, 1993

ELYN ZIMMERMAN*

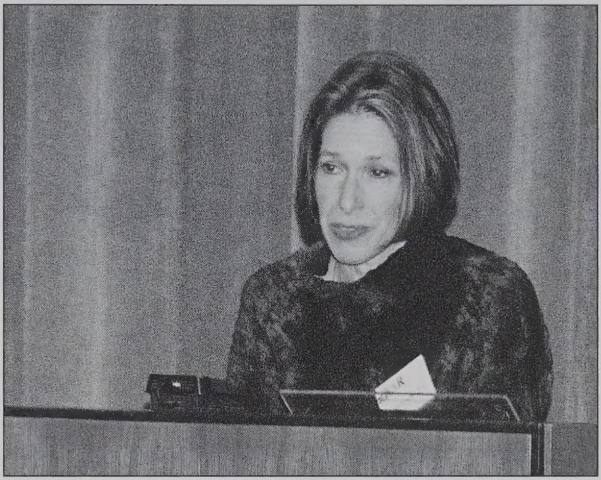
Working on the World Trade Center memorial project in 1994-95 (Fig.1) was a very different experience from anything else I've done. Artists make small works in their studios, and if they have the interest, they can be commissioned to do large projects for public spaces. What you bring to those projects is very different from what you bring to an experience like the memorial for the 1993 bombing. It is not a typical project to make a memorial.

In 1993, a terrorist car bomb went off below a site between Towers One and Two of the World Trade Center, several levels down in the parking area. Six people were killed, and more than 1,000 were injured. I was one of a number of artists later invited to submit proposals for a memorial to be placed above the exact spot where the bomb exploded. The specific site chosen was 30 feet by 30 feet (Fig. 2). We had a chance to meet with the families who had lost their loved ones. The memorial that I proposed was accepted and constructed.

I'd like to take you through the creative process and my reasoning as to how this fountain came into being. The plaza was really large, and, unfortunately, the amount of money for the memorial was not up to the size of the plaza. Moreover, there were already so many large sculptures on the plaza itself, and trees, and those huge buildings, that it was ridiculous to think of competing with that.

The underlying idea was that there would be an inscription of some sort. I decided to try to make a form that might bring people closer to it. In order to read the inscription, they'd have to walk up to it and look inside (Fig. 3).

Essentially, the footprint of the memorial was a thirty foot square trimmed in black granite. The interior paving was white granite, and then there was a form that was about 18 feet in diameter and 3½ feet high. The fountain itself was very modest. It was not a huge flowing thing of water, but from the center of the red disk, there was a small hole, from which water came out and flowed evenly over the sides of the disk and into a slot. Around the red disk was a brief inscription and the names of the six people that were killed in 1993. So, one would walk up to it and look into the center and see the inscription. Also, there was a pool of water that these elements sat in on the interior. The inscription read:



Elyn Zimmerman. IFAR Symposium, February 28, 2002.

> On February 26, 1993, a bomb set by terrorists exploded below this site. This horrible act of violence killed innocent people, injured thousands, and made victims of us all.

And then there were the names. Many of the victims were Hispanic or of Hispanic origin, so the inscription was in both Spanish and English.

Later trees and shrubbery were brought and placed around two sides. Also, people began throwing coins inside the fountain. I had no idea that was going to happen, so we had to shut off the water and install a filter to catch the coins. I think it meant something to the people who worked in the building and knew the people who were killed, and also to the visitors. There were so many visitors to the World Trade Center.

How did I come to design something like this? In 1980, I started doing outdoor sculpture commissions. I was very inspired by geology, and things in nature, and Japanese and Chinese gardens. I became interested in using rocks and water, and I had the very good fortune to do a project at the National Geographic Society in Washington with those materials. It was a huge learning experience. A few years later, I got interested in archaic architecture, the very beginnings of architecture, and thought a lot about ancient

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*Elyn Zimmerman, Sculptor, *World Trade Center Memorial, 1993.* Commissioned by the Port Authority of NY & NJ.

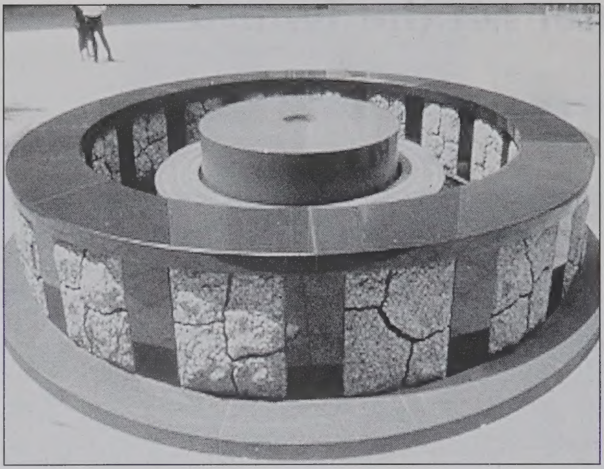

Figure 1. Elyn Zimmerman. *World Trade Center Memorial, 1993.* Red, gray, black, and white granite. Photo: Port Authority of NY & NJ.

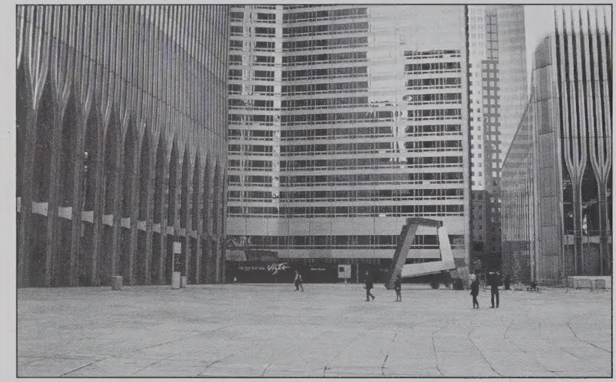

Figure 2. WTC site before construction of the *Memorial*, looking west. Tower One is on the right. Tower Two, on the left. Photo: E. Zimmerman.

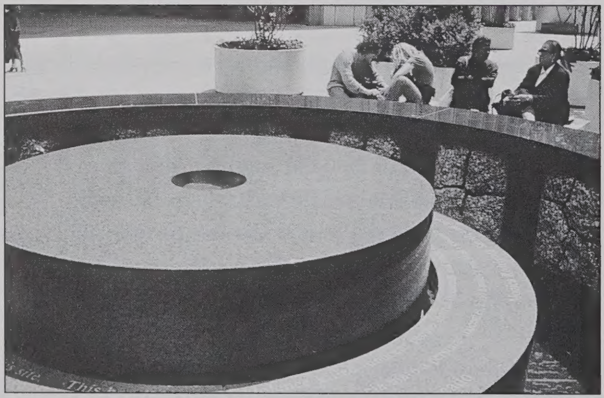

Figure 3. Overhead view of the *Memorial* showing the inscription and the names of the six people killed in the 1993 WTC car bombing. Photo: E. Zimmerman.

temples and sites that incorporated natural rocks and had man-made platforms built around them. I visited the site in Greece of the oracle of Delphi, and that stayed in the back of my mind. I take a lot of pictures and keep a lot of reference files. When the cancer center at the University of South Florida had a competition for an outdoor sculpture next to their new building, I thought of the site as a sanctuary and a place for long-term hospital residents to come outside and sit. So, the form of my sculpture referred back to the plan of the sanctuary at Delphi, but reinterpreted. It includes a fountain and a small pool and a place for people to sit, which is important. It is a very quiet place.

A plaza I designed in San Francisco off Market Street also refers back to archaic architecture. I had recently visited the Incan ruins in Peru and was taken with the large stone work and articulated blocks they had used. For my San Francisco project, two waterwalls face each other in a garden just off Market Street in front of an office tower.

These projects were all done before 1993, and there were many others as well. They show that I already had this vocabulary of stone and water. Stone has cultural references as monuments and tumulous mounds. I didn't feel intimidated by that; rather, I felt it adds dignity to a work. So, when I started thinking about the World Trade Center memorial competition, I went back to some of the books I had looked at and thought of these tumulous mounds and how from time immemorial, people captured the experience of passage, entombing people who were important in their culture. They would do it in these mound-like structures. Very early on you had things like Stonehenge and those kinds of mound structures. But around the first millennium BC, you get not just mounds of earth but actual constructions of cut stone mixed in with rubble and earth. I was inspired by these. I was also attracted to their minimalist form. I came out of a period in the art world when there was a strong influence of Minimalism. I found these forms very powerful, very engaging. They're iconic. That's what I began to think about, and I developed the World Trade Center form. It has a combination of very rough white granite that's broken into large chunks forming the walls, and it's topped and finished and held in place by polished granite pieces.

I saw what happened on September 11th; I was there. I live half a mile from the site, and my studio is there too. We saw the planes go over and the buildings collapse. One of the first things that came to my mind was that this memorial had been an art project for me. It meant a lot, but for me, it wasn't a shrine the way it was to the families who had lost loved ones in 1993. The press recently has been saying the same thing—that those families had a double loss: they lost their family members and now they lost the memorial to them. What occurs to me is that you can build a lot of stone memorials, and if people are determined, they'll be destroyed along with everything else. Thank you

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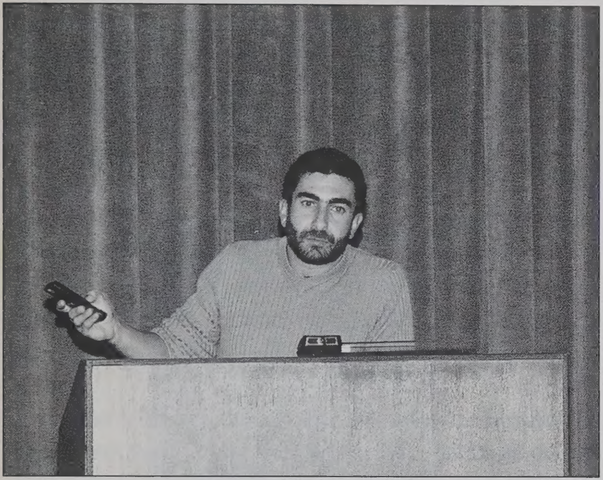
The Artist Residency Program in the Twin Towers

Moukhtar Kocache*



Moukhtar Kocache. IFAR Symposium, February 28, 2002.

I feel like the representative of "unofficial" art at this Symposium, not only because of the nature and the value of the art that I will talk about, but also because of the context and framework in which it was made. In fact, what I would like to do tonight is reexamine or, perhaps, expand our notions of loss or what was lost on September 11th, and in so doing, explore our notions of what the purpose of art is; its value, or its use. What is cultural production? What is visual culture? What is an artist? Who is an artist? What is an art experience? I will try to do that by illustrating some of the projects that were executed during the Lower Manhattan Cultural Council's (LMCC) artist residency program in the WTC.

The program was initiated four years ago and provided emerging artists with studio space on the 91st and 92nd floors of the North Tower. Artists worked in painting, sculpture, new media, photography, and art installation and were selected by a jury for residencies that lasted six months. At the end of each six month period, the studios were opened to the public. Thousands of people came to the Open Studios each year. The LMCC also organized public performances in the large plaza of the Trade Center for thousands of audience members…a venue often noted as one of the city's most democratic public spaces.

I'd like to focus initially on what was lost in terms of the Towers themselves—the architecture, the icons, and, for us, the "subjects" for over one hundred and fifty artists and cultural workers and producers. Slowly, I will highlight what has been lost in terms of opportunities, possibilities, context, and a whole world of references in the form of visual but also conceptual and political material. You have to remember that we did not go to work every day into the buildings simply because our offices and studios happened to be there, but precisely because they were located in the Twin Towers and our desire was to analyze them from within. Let me start for instance with Martina Gecelli, who in the year 2000, photographed abandoned office spaces at the Trade Center that were left in complete disrepair. For Martina, the architecture, the space, and the psychology of the space became her subject matter (Fig. 1).

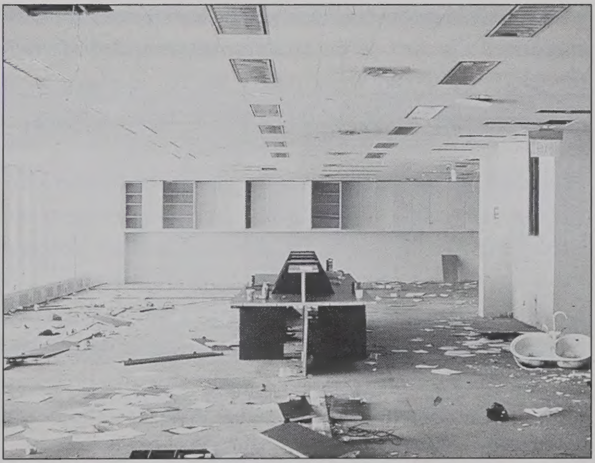


Figure 1. Martina Geccelli. Suite 4047. *Long View Table-Sink*, 2000. 120 x 100 cm. Photo: LMCC.

A project by the E-Team, a performance art group, also dealt with the building itself. In *Quick Click*, the E-Team attempted to make photographic portraits of people in the studio from a helicopter that was hovering outside the building. Two members of the E-Team were in the heli-

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*Moukhtar Kocache is Director of Visual & Media Arts, Lower Manhattan Cultural Council (LMCC). The LMCC administered two artist studio programs in the North Tower of the World Trade Center (World Views and Studioscape) in space temporarily vacant and donated by the Port Authority of NY & NJ, with support from a number of corporations, foundations and government agencies. The studios and several hundred works of art were destroyed on 9/11. One artist-in-residence, Michael Richards, was killed. LMCC's offices at the World Trade Center were also destroyed, along with 30 years of archives and approximately 150 works of art.

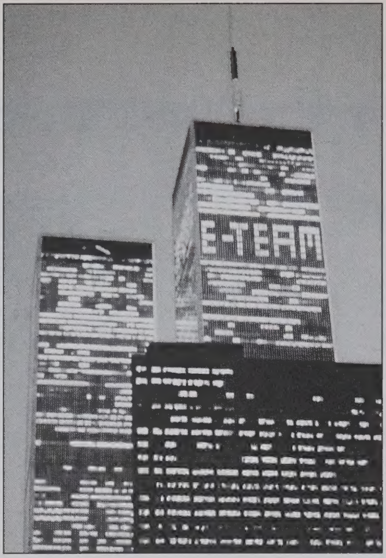

Figure 2. The E-Team (Hajoe Moderegger, Franziska, Lamprecht, Dan Seiple). *127 Illuminated Windows*. The appearance as it was supposed to be on the World Trade Center. New York, March 2001. Photo: LMCC.

copter, another in the studio space, and people were lined up along the windows to have their portraits taken. In another project (*127 Illuminated Windows*), the E-Team attempted to write their names on the exterior of the Towers themselves (Fig. 2).

Many other projects dealt with the specificity of the Trade Center site. In a performance entitled *The Land of Far Beyond*, Susan Kelly embarked on a pilgrimage up the staircase from the first floor to the 91st floor. For *My America (I am Still Here)*, Emily Jacir documented purchases from every store of the Trade Center, which revealed the mechanics of power in global trade and production. Taketo Shimada envisioned a project on the escalator steps entitled *Meeting*, for which he would write poetry on the escalator steps describing a love affair that arises after a chance meeting.

Kevin and Jennifer McCoy, new media artists, created a fictive company called *Airworld*, which, eerily, has a logo of two airplanes, flying in each others' directions and are joined at the wings. Their company Web site had absurd advertising banners that critiqued the sterile language used by corporate America. One banner read *Safe Ascent*, another, *Welcome We Are Air.* During their residency the McCoy's also broadcast from their studios an FM radio signal that you could hear if you were driving on the West Side Highway.

Another important loss on 9/11 was access to the views, this particular vantage point on the city. These views and that particular vision of the city, its topography and geological profile provided a unique opportunity for individuals, whether at work in their offices, visiting the observation deck or dancing at Windows on the World. Subject matter for numerous paintings created in the residency programs, such as Joellyn Duesberry's *Cloud Over Mid-Town Brooklyn and Manhattan* and Sonya Sklaroff's *WTC Series*, these views of the city were also central to many sculptural, installation, or performance-based projects. Matthew Bakkom, in *1 WTC Cinema*, explored issues relating to the building, the city, and architecture in film screenings that were open to the public. It was a beautiful experience to watch cinema and art films with the skyline of New York City visible through the windows. For *Picture Motion*, Douglas Ross installed motorized blinds on the windows which, in a darkened room, created a stroboscopic effect—the city looked like a film projected in slow motion. The last work that was produced in the WTC studios, on September 4th, was a project by Naomi Ben Shahar. She invited her friends to a party and provided everyone with headlamps. The room was covered with mylar so the city lights and the movement of the partygoers intermixed in a sort of a liquid, reflective environment.

Countless projects were destroyed. Micki Watanabe's, *Floorplan Collage: WTC 91st floor and 15 Park Ave.* A project by Christyian Nguyen referencing the Asian panel landscape painting tradition, *A Thousand Peaks and Myriad Ravines*, had been installed in the Port Authority's offices (Fig. 3) Jeff Konigsberg's untitled work in progress that he had worked on for four months—carving, painting, peeling—creating an incredible three-dimensional experience out of dry-wall. Simon Aldridge's minimalist wall sculptures that reference skateboard and BMX structures, and *Hot Fun in the Summertime*, a piece which illustrated his struggle in rendering the towers as light structures that emphasized verticality but at the same time allowed light to come in and reflection to take place.

Just a week before the attacks, Justine Cooper moved all of her work from the past two years to the WTC studio. Everything was stored there during the attack, including her three-dimensional luminous sculptures of gene

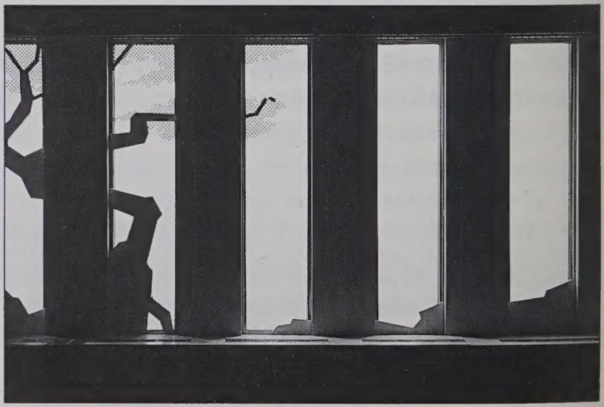

Figure 3. Christian Nguyen. *A Thousand Peaks and Myriad Ravines, 2000.* Drywall and studs. 180" x 85". Photo: LMCC.

sequences, a sculptural MRI of her hands, and numerous photographs from electron microscopes (Fig. 4). Kara Hammond also lost many, many paintings and drawings. Again, she had stored some of her work from the past two years in the studio, including *Showroom Floor, Voskhod Interior,* and *Concrete Warehouse* (Fig. 5).

The value of the work that the artists lost in the studios on the 92nd floor is approximately $500,000, with equipment valued at around $50,000, and materials totaling approximately $20,000. On the 91st floor, we lost art work valued at $150,000, and equipment and materials valued at about $10,000. Also destroyed were works at the LMCC's offices. We are still assessing what exactly was lost, but we estimate over 150 art works—paintings, drawings, sculptures, and photography, including pieces by Komar & Melamid, Tim Hailand, Daniel Kohn, Taylor Spence, and Takashi Murakami.

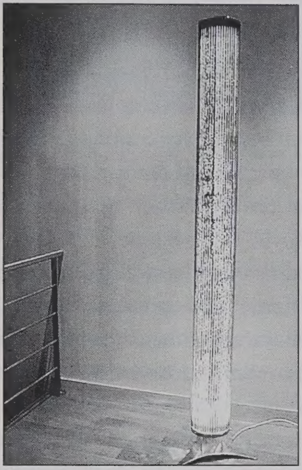

Figure 4. Justine Cooper. *Lamine*, 1999. ACE gene sequence, film, acrylic, stainless steel, halogen. Ht: 96". W: 8". (Base: 14" W). Photo: LMCC.

Beyond tangible art objects or opportunities for creation, I want us to think and evaluate what else was lost on 9/11. I am thinking of the company archives, for instance, the World Trade Center's construction archive and architectural history, incredible sources of documentation, drawings, writings and historical artifacts. Many individuals had valuables, jewelry, photographs and documents in safe deposit boxes in banks; these items are gone. One incredible loss for instance is an estimated 10,000 photographs taken by the official Kennedy family photographer; they were being stored at a bank in the buildings. An informal memorial at the third floor basement that the union members had built for their friends and colleagues who had perished in the 1993 attack, that too is gone. Beautiful graffiti in the bathrooms and on the basement walls, love poems, manifestos to the world—these are gone. The wad of red chewing gum that performance art group Gelatin had stuck outside the building on the 91st floor after removing one of the windows, signing or marking the building from the outside, this is an art work that's also gone. Office workers had built personal altars on and around their desks with photographs, images and letters. These are gone. The views of the clouds at such a height, the sounds of the wind and of the city from that height, all of this is gone.

In the last century, we expanded the definition of art-making and artists; we have come to think of them as shamans, healers, activists, social workers, and revolutionaries. What was the loss in terms of intellectual and creative energy and human potential? Why not consider as artists, the chefs, cocktail masters, the elevator guy, Billy, with his funny performances and stories, the window washer and ultimate romantic Rocco, perched on top of the buildings full of amazing revelations and narratives…he could see the curvature of the Earth from where he worked…how about the computer geeks who wrote code and dreamt of new machines and technologies? All of them contributed to the social experience and cultural fabric of the center, making it a unique environment to make art and enjoy life. And in terms of the ultimate purpose of art, which to me is experiential and phenomenological, we lost random and banal things like the exhilarating ride up the elevator, the intense wind in the plaza that would on certain days lift you from the floor, and the symphony created by the creaking revolving doors near the Custom House during rush hour. What about all of the very private and ephemeral moments like, for instance, smiling at someone in Tower One when you're standing in Tower Two and they smile back at you…or the white plastic bag that one evening took my breath away as I was watching the sunset from the 91st floor. I will remember forever how it fluttered and fluttered and fluttered.

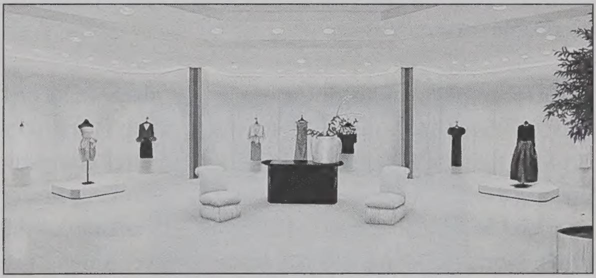

Figure 5. Kara Hammond. *Showroom Floor*, 1998. 24" x 48". Oil on wood. Photo: LMCC.

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The Art Lost by Citigroup on 9/11

SUZANNE F.W. LEMAKIS*

Suzanne F.W. Lemakis. IFAR Symposium, February 28, 2002.

As curator of the Citigroup Collection, my responsibilities are similar to that of a museum curator. I oversee the development of the art collection and its management. However, unlike a museum, the primary purpose of the corporate collection is not to educate and preserve, but rather, and more importantly, to enhance the corporation's image and environment while providing visual stimulation for both staff and customers. Of course, the corporate curator is responsible for setting standards for the preservation of the collection, as the collection is always considered to be a valuable corporate asset.

In October 1998, an historic merger took place—Citicorp and Travelers Group merged to form Citigroup. Citigroup is today the preeminent global financial services company offering a range of services from investment banking, insurance and asset management, to consumer banking, credit cards, mortgage loans, and consumer finance. Among the companies that became one were Citibank N.A., Travelers Insurance, Salomon Smith Barney, Primerica, and Commercial Finance Corp. Soon after the merger, I requested that copies of all existing records for artwork, including any photo documentation, be sent to my office so that I could better understand the scope of the merged collection. On September 11th, Citigroup lost over one million square feet of office space when Seven World Trade Center collapsed in late afternoon. Fortunately, all of our employees (as well as all other occupants) in the building had been evacuated earlier, but unfortunately, all our furnishings, records, and artwork was lost.

Seven World Trade Center originally served as the corporate headquarters of Salomon Brothers, an investment bank founded in 1910, and the predecessor of Salomon Smith Barney. Investment banks handle big deals; in other words, their clients invest millions of dollars with the company. Because investment banking is about client relationships, investment banks have traditionally had offices characterized by an upscale ambience, suitable to their business needs. Salomon Smith Barney occupied close to twenty floors. Seven World Trade housed executive dining rooms, back office facilities and very dignified and conservative (but not luxurious) offices to conduct business. These offices were enhanced with art, with the most valuable works installed in dining rooms and executive offices.

As I mentioned, we lost all art and archival records relating to Salomon's history. Losing the history of this old banking firm is a real tragedy. Fortunately, there had been a history written for Salomon's seventy-fifth anniversary. But, while copies of the history still exist, future historians will be left with scant original sources for the history of one of the most important American financial institutions.

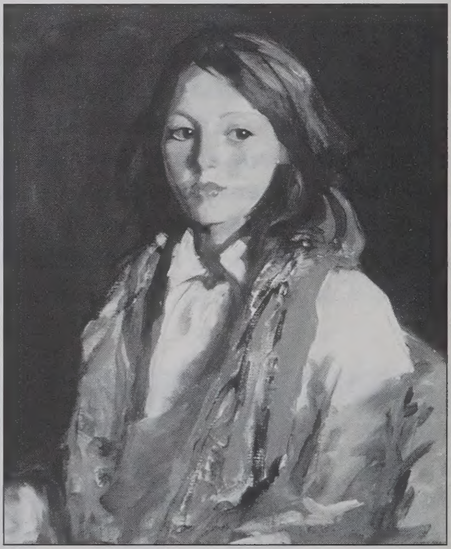

Figure 1. Robert Henri. *Alice Malley*, 1924. Oil on canvas, 31"x 27". Property of Citigroup

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*Suzanne F. W. Lemakis is Vice-President and Art Curator, Citigroup.

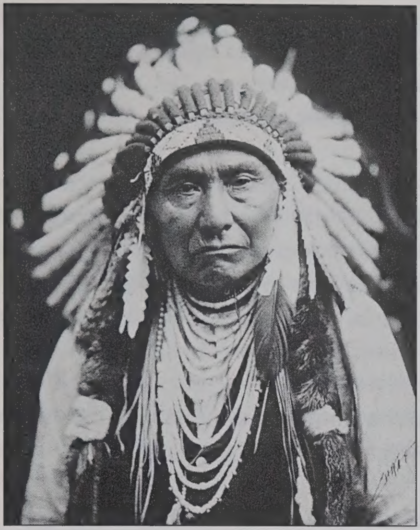

Figure 2. Edward Curtis, platinum print, 1903. *Chief Joseph, Nez Perce*. Photo: Citigroup.

Although Salomon's rivals, such as Goldman Sachs, had well-established art programs, Salomon did not have a comprehensive or focused art program. The collection's mission was to decorate the offices in a way that set a comfortable and conservative tone for business; the art challenged neither the clients nor the employees. The design department, headed by a very talented designer, selected some of the art for the premises and handled the art collection. A number of other people were involved in the purchases, and, as I researched the history of the collection, one man's name was mentioned over and over again: Charles Simon. Mr. Simon was a managing partner of Salomon Brothers, an art collector, a member of the Board of Trustees of the Whitney Museum of American Art, and a supporter of the Museum of the American Indian. His taste was instrumental in many of the significant artworks that were purchased for the Salomon collection. I am pleased to report that many of his purchases have survived, and here is why:

A year before 9/11, the executive dining rooms at Seven World Trade Center were refurbished and a number of the art works were placed in storage. Subsequently, Citigroup's corporate headquarters were being relocated in Manhattan and so accordingly, I, as curator, removed some of these Salomon pieces from the warehouse and placed them on the new executive floor. Among the artworks "rescued" in this way were a Robert Henri portrait of a young Irish girl from 1924 (Fig. 1), a 1911 William Glackens landscape, an Ernest Lawson painting titled *New York Bridge*, a 1926 Else Driggs painting of St Bartholomew's Church, an Andrew Wyeth watercolor titled *My Dog*, and a Ralston Crawford painting titled *Electrical Energy Number Two.* These were among the important American paintings in the collection. There was also a small collection of nineteenth-and twentieth-century marine paintings purchased by Mr. Simon. Among the gifts given to Mr. Simon were two Frederick Remington bronzes and a wonderful Edward Curtis platinum print (Fig 2) of Chief Joseph, Nez Perce, dated 1903 which he donated to the Salomon collection. These artworks would have been welcomed in any museum, and it is just pure luck that they were not in the building when it fell.

But to return to the works that were lost. The dining rooms had, in addition to paintings and prints, some first-rate English and American antique furniture and Asian porcelains. (We are fortunate that a Tang Dynasty camel was among the works relocated.) The most expensive painting in the collection was a large mural that was installed in one of the dining rooms. This mural had been relocated to Seven World Trade from Salomon's previous offices. The mural depicted Wall Street, including some Salomon bankers. The work, purely decorative, by an unknown designer, was commissioned from a famous wallpaper company. This mural was very beloved by the employees, so its loss is deeply regretted.

Among lost paintings were some good works by artists such as Carl Schrag, Louis Bouche, John Heilker, William Thon and a number of paintings by American Realists painted in the 1980s. Like most corporate collections, three-quarters of the artworks consisted of prints, both nineteenth-century decorative American prints and contemporary works. In fact, over half the print collection consisted of decorative American prints purchased from the Kennedy, Hirschl and Adler, Graham Arader and Donald Heald galleries. Among the prints lost were a number

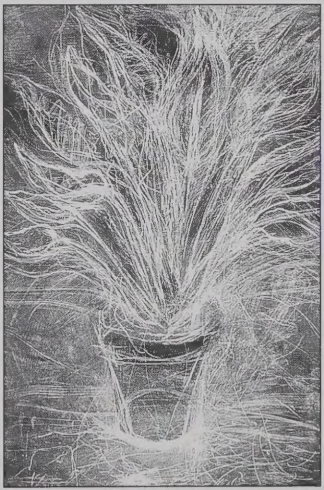

Figure 3. Jim Dine. *Pink Strelitzia*. Etching on black paper, 1980. Edition of 12. Photo: Pace Editions.

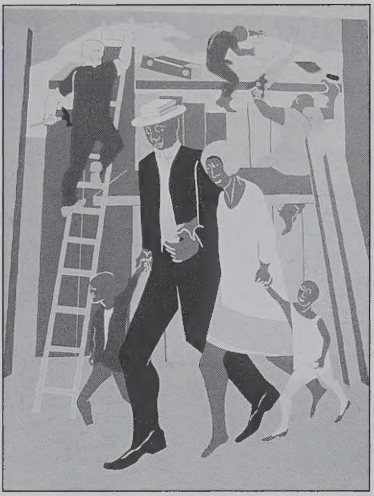

Figure 4. Jacob Lawrence. *The Builders*, 1974. Screenprint on wove paper, 30"x 22 1/8". Photo: DC Moore Gallery. Artwork © 2002 Gwendolyn Knight Lawrence, courtesy of the Jacob and Gwendolyn Lawrence Foundation.

of plates from *Hudson River Portfolio*, John Backman's *Bird's Eye View of New York and Brooklyn*, 1851, George Caleb Bingham's engravings of the *Country Election* and *Stump Speaking*, and a number of Currier and Ives lithographs. Most of these prints were originally printed in large numbers, many are replaceable, but their loss is very sad.

Among the contemporary prints lost were works by Alex Katz, Bryan Hunt, Wolf Kahn, and a wonderful Jim Dine series (Fig. 3) that decorated the cafeteria. There had been no effort to create a collection of contemporary prints, and the collection had not been expanded until 1999, when I placed five Jacob Lawrence (Fig. 4) and two Romare Bearden prints in the executive area. These, too, were lost.

In the private offices there were the expected inexpensive corporate office prints by artists that are known to corporate curators but not to art historians. Every corporate collection seems to have some of these landscapes and floral images done in etching, lithography, and screenprinting, and they serve their purposes in the offices.

Altogether, one thousand one hundred and thirteen works of art were lost on 9/11.

The lessons learned were very simple: keep good records and keep them off site. I am fortunate that we are in the process of getting an up-to-date imaged-based system, so that tracking the collection will be easier. I initiated upgrading of our database and 9/11 has made the upgrade urgent. One always anticipates for thefts and fires, but there was never any thought that one terrorist act would result in the loss of the whole building.

A final note: Since the IFAR Symposium, the rare and wonderful Edward Curtis photograph that I showed in my talk has been donated by Citigroup to the Smithsonian Museum of the American Indian. The initial contact for this donation was made at the Symposium.

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Response from the Insurance Industry

DIETRICH VON FRANK*

As IFAR noted in its invitation, the attacks on the World Trade Center in New York, the Pentagon in Virginia, and the crash of the passenger plane in Pennsylvania were and still are a tragedy of epic proportions.

Like the two devastating world wars in the previous century, September 11, 2001 will forever remain a historic event for generations to come, especially for the United States, especially for New York.

Given the enormous human aspect of this tragedy, insurance and art related matters pretty much remained in the background, at least in the immediate aftermath of the attacks, and rightly so. Now, nearly six months later, as Ground Zero is being cleared possibly ahead of schedule, and tourists are flocking to the site in droves, the financial picture of the attack becomes somewhat clearer. Globally, $60–$70 billion in loss reserves are being put up by primary insurance carriers, reinsurance carriers, and other pooling arrangements to deal with insurance claims that range from property and casualty policies, environmental insurance policies, business interruption insurance policies, life insurance policies, etc.

Now this is all probably confusing, because if you have an insurance policy, you deal with your insurance company or your insurance broker. There is a contract, and there is a limited dollar amount in the policy. When you have a loss, you basically deal with the insurance carrier. I am part of this primary insurance carrier league. We, in turn, are reinsured by large reinsurance companies, and these reinsurance companies again are reinsured, thus providing layers of risk. It all goes into an insurance pool, one global insurance pool that is financed by global investors.

Why are these $60 billion put up as a reserve? Because all of the insurance policies that were affected by the attacks share a finite reinsurance, a finite pool of liability. This has an impact on the financial markets, obviously, and vice versa; the financial markets have an impact on insurance capacity, which I will address.

Dietrich von Frank. IFAR Symposium, February 28, 2002.

My parent company, the AXA Group in Paris, estimates its share of the $60 billion to be around $550 million, predominantly through its AXA Reinsurance Company as well as its insurer of international commercial risks, AXA Corporate Solutions.

My company, the AXA Art Insurance Corporation here in the U.S., has put up $17.2 million to pay for the loss of three corporate collections that were destroyed when the towers fell. Amongst them, the corporate collections of Cantor Fitzgerald and Silverstein Properties, including the 'public' art works that Saul Wenegrat assembled specifically for the World Trade Center site:

- *WTC Stabile (Bent Propeller)* by Alexander Calder
- *Sphere for Plaza Fountain* by Fritz Koenig
- *World Trade Center Tapestry* by Joan Miró
- *World Trade Center Fountain* by Masayuki Nagare
- *Sky Gate, New York* by Louise Nevelson
- *Ideogram* by James Rosati
- *Union* by Lancelot Samson, and
- *World Trade Center Memorial* by Elyn Zimmerman, who is here tonight.

The collection owned by the trading company Cantor Fitzgerald predominantly contained drawings, casts, and sculptures by the French sculptor Auguste Rodin. Some of you may remember the photo in the *New York Times* depicting a bronze foot from one of the Rodin sculptures *[The Three Shades]* found in the rubble at the Fresh Kills Landfill on Staten Island. I was told that bits and pieces of other works of art are being found, but how important are such items in comparison to wedding rings, identification cards, engraved watches, etc. that symbolize the human tragedy behind, or rather, ahead of all these monetary losses?

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*Dr. Dietrich von Frank is President and Chief Executive Officer, AXA Art Insurance Corporation.

I have been asked many times how much art was destroyed on September 11th in total, and I have always said, "I don't know!" We still don't know, and we probably will never know unless accurate record keeping of all perished pieces exists, which I very much doubt.

AXA Art's three clients kept accurate records, and checks to the insured will go out soon.

This straightforward commitment to stand behind our clients prevails throughout the entire insurance industry. Insurance companies deal with and manage risk on a daily basis, and from an insurance point of view, a total loss is always the most straightforward claim. In such cases, the insured object is gone or is destroyed beyond repair or restoration—is simply unrecognizable as a piece of art work.

However, since acts of terrorism as a named and insured peril were part of commercial property insurance policies up to September 11th in the U.S., terrorism coverage will be and already is being excluded on commercial insurance policies going forward.

Why?

Because there are simply no investors in global insurance capacity left who are willing to put up funds for the coverage of manufacturing plants, office towers, and nuclear reactors, that is, commercial enterprises in the U.S., as they believe that another act of terrorism may happen in the U.S. Paranoid overreaction perhaps, but even all State Insurance Departments—usually looking out for the customer—had no choice but to approve the exclusion of terrorism coverage on U.S. commercial insurance policies.

A Federal Indemnity Program—the Homeland Insurance Fund—which for six consecutive years would pick up all terrorism losses in excess of $25 million to be paid by the insurance industry in the future, is deadlocked in Congress, and the chances, for its creation in 2002 are dim.

You may have heard or even experienced it in regards to your own insurance policies: premiums are going up across the board, and many of these rate increases are blamed on September 11th. It is the cause for such "consumer unfriendly" acts by the insurance industry.

The truth behind higher insurance premiums for meaningful coverage, however, is a little more complicated. The global insurance industry—like all financial markets—moves in cycles. Insurance experts call a cycle of robust premium rates a "hard market", just as a cycle of falling rates is labeled a "soft market". And as in any other capitalist system, the trigger is supply and demand. Supply: investors provide insurance capacity; demand: claims and losses are frequent and high.

Over the last five to seven years, up to about the beginning of last year, insurance rates, especially for industrial risks and, incidentally, for art insurance, fell steadily. The years 1998 and 1999 were extremely consumer friendly, as annual rate reductions rose to double digits, especially in the London Market, still the world's largest insurance pool.

But then, we had earthquakes in Japan, we had Swissair III, as well as the Concorde loss in Paris, and investing into insurance capacity became far less lucrative. Hence, reinsurers raised their rates for primary carriers who then turned around and raised rates for their coverage of the 'end-consumer', and all this started well before September 11th. With rates now quickly climbing, insurers rush to set up new capacity to profit from the 'hardening' market, and the cycle starts again. Yes, insurance provides protection for unforeseeable events, but it certainly is a business.

Two heavily destroyed pieces of public art have been found at Ground Zero: the Calder Stabile and Koenig's Sphere. I went to see both pieces, which was extremely moving. If we agree that art, and especially art publicly displayed, helps us to connect to the world we live in, these two pieces should definitely become part of the design of a September 11th Memorial, and, notably, in their current state. As both works of art have been rescued from the debris, their damaged and nearly destroyed condition will be the perfect vehicle to remind the public in the future of what has happened, and, therefore, will remain true public art, art for everyone to remember.

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Art Damaged on 9/11: The Insurance Adjuster's Role

GREGORY J. SMITH*

Dietrich von Frank has just explained the financing end of the insurance industry. I'm an insurance adjuster, the person in the trenches. If you've ever had a car accident, the adjuster is the person who examined the damage and wrote you a check. Only, I specialize in the art field. An adjuster goes out, finds out what has happened, and decides what to do and how much it's going to cost. Dietrich von Frank—an underwriter—has the checkbook; I write the check. I tell him how many zeros to put on it. This is unfortunate in the case of the World Trade Center, because two fabulous buildings and many others collapsed.

On September 11th, I was on the train going to the office when I learned about the attack. My first thought, like most other people's, was that the plane was a Cessna; it couldn't be a commercial airline. Two newscasters were with me. Mine was the only phone that worked. I called my office and learned to my amazement that it *was* actually a passenger airline. As an insurance adjuster, I was confronted with an interesting situation. It wasn't a tragedy just yet, because I didn't understand it yet. When I got to my office, the second plane hit. I went to a restaurant, and while there, I actually saw both buildings collapse. Startling. My first thought was about my family. Once I found out they were okay, my next thought was, "Oh my God, this could be something amazing that the insurance industry has never faced in the United States." As an insurance adjuster who specializes in art, I also wondered, "How much art was in the two World Trade Center towers that have just collapsed?"

A bad day for an underwriter is a tragedy. Unfortunately a bad day for an underwriter is a blessing for someone like myself, because it creates my job, it creates work. In the World Trade Center, there were many losses, but many of these were total losses. So, as an adjuster, my first thought was, "God, there are going to be a lot of losses." When I realized that they were all total losses, my usefulness was somewhat diminished. But low and behold, there were many other issues: there were neighboring buildings: 2 World Financial Center, and Liberty Plaza. There are many buildings within an area of approximately three-quarters of a mile south and a mile north, where clouds of debris either broke or seeped through windows. Many items were affected.

Gregory J. Smith. IFAR Symposium, February 28, 2002.

In front of 2 World Financial Center, there used to be a very large blue stainless steel sculpture [*Modern Head*, 1992] by Roy Lichtenstein. Two days after the World Trade Center collapsed, I got a call saying, "Greg, that's my two-million-dollar Roy Lichtenstein, and it has all this debris on it. What are you going to do?" The first thought was, "That's simple, we'll just get it out of there." That's what they pay me to do—to figure these simple things out. Well, it took us *three* months to get the sculpture *out* of there, because of all the technicalities of getting *in* there. We couldn't find a rigger who could get a pass from the FBI and the Office of Emergency Management. During those three months, the FBI used the sculpture as a bulletin board, a Bobcat parked on it, and many other things happened to that beautiful piece. But, thankfully, it was unharmed structurally. Eventually, we were able to get it out of the area. We brought it to the foundry and had it repaired. It's now sitting in the Nassau County Museum, and it looks great.

One of our clients is a very large Japanese bank, Nomura Securities, which had more than 110 works of art that were damaged. Again, the first priority was to get the works out of there. Why couldn't we just repair them there? For one thing, the building was contaminated. Secondly, we were concerned about pilferage. The securities company actually lost a lot of computers and other electronics, but, thankfully, the art work was intact. We were finally able to get the works out with the assistance of the Office of Emergency Management and brought them to restorers.

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*Gregory J. Smith is an Insurance Adjuster and Director, Cunningham Lindsey International.

There were other claims: one from a book dealer, another from an artist. A window in the artist's studio was open when the buildings collapsed, and the cloud of debris damaged 289 works, every piece of art that that man had ever created. We had to get all of the art out of his studio to a safe haven. It was very difficult, because truckers couldn't get there. Restorers were concerned about the air quality and what they were going to touch (eg. does this item have asbestos on it?). There were amazing issues that arose that I would never have imagined. We knew we couldn't get the truck in. Thankfully, with the artist's help, we were able to get a restorer with a staff of ten people to go down there, and over a period of approximately nine weeks, all the works were cleaned.

The tragedy presented the insurance industry with many other issues, some of which I handled, some of which I didn't. The damaged art works were set up either under corporate policies or collection policies. You'd be surprised how many corporate people from nearby buildings such as 2 World Financial Center came to me and said, "Oh, just clean that." Someone with a sponge probably making around $4.50 an hour was ready to oblige. Thankfully, someone with a cooler head realized that that couldn't happen. We were called in on many cases where we merely facilitated the restorer going down to the site to find out what was wrong and how we could clean it. There were different types of issues, because there were all different types of media, so we needed multiple restorers. The truckers had a difficult time down there. It would take them, literally, four hours to get through checkpoints in order to pick up one painting to bring to a restorer. They didn't want to do the job because of the hassle of getting in and out. Thankfully, we have relationships with the FBI and the New York City police, and we were able to get detectives to sit on the trucks to move them through the checkpoints quickly, so that we could get the art works out in an efficient manner. 9/11 was a startling, startling thing for all Americans. I think the insurance industry initially assumed these items were all destroyed, but there were also thousands of works that were damaged.

I've seen fires. I've seen explosions. I've seen many types of loss. I have never in my life experienced the devastation that I saw three days after the World Trade Center. I went down there to look at that Roy Lichtenstein *Head*, because my client forced me. I was afraid to go. I didn't know what was going on in the world at the time, and I was definitely hesitant. The devastation took a lot out of me. The people I was speaking to, even restorers and truckers, looked almost punch-drunk, because they were all stunned by the dramatic events. It was hard for me to get people to react. When I asked restorers, "Where do I go with this?", they would just stare at me with almost blank faces. It was scary, because these are the people who, a month prior, had I asked them that question, would have been right on the spot; they had always helped me in these kind of situations.

So, this event taught me as an insurance person that when you examine a situation, you have to look for all the alternatives to move art. You have to have an emergency plan in place for crises like this. You have to have contacts with the Office of Emergency Management, which many people did not even know existed until this occurred. That one office basically ran the entire show. Once you learned about those contacts, they were very helpful in getting things done. 9/11 was a tragedy. Even though we thankfully got some losses from it, which is not a good thing, we were able to help artists and dealers get their items back into saleable condition. We were able to help the artists get their lives back. Anything we could do to help made them so appreciative. The one artist I mentioned earlier, whose 289 pieces were damaged, called me every time a piece was restored and said, "You won't believe how great that came out!" It made me feel good that I was helping another person in a time of tremendous distress, while I was also helping my client, the insurance company.

So, in closing, I would like to say that what happened to the art works at the World Trade Center will teach us that we have to be prepared for the truly unexpected and be ready the next time to get everything out, and not just in one building, but in all the surrounding buildings. Thank you.

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The Downtown Institutional Impact

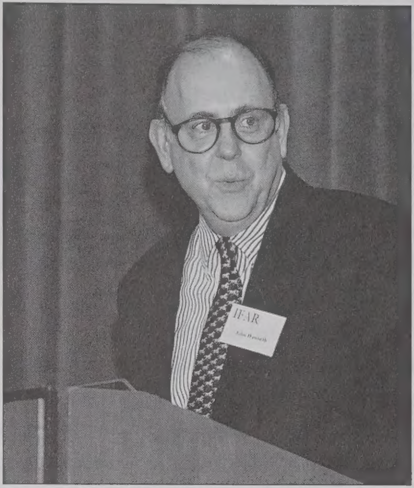
JOHN HAWORTH*

This past weekend my museum had Native American storytellers read to capacity crowds. The National Museum of the American Indian's Heye Center in lower Manhattan is on the rebound. Let me start by reading from the story *Coyote in Love with a Star* by Marty Kriepe de Montano. This children's book published by the museum tells the tender story of Coyote coming to New York. On the cover is a picture of Coyote with the shirt "WTC [World Trade Center] Rodent Control."

> *Coyote the trickster had an idea–he would change himself into a sunflower! He did and, sure enough, one of the flower sellers picked him up and put him in his basket. Safe among the flowers, Coyote boarded the train. When the train reached the last stop, everyone rushed out of the doors. Coyote changed back into himself and followed the crowd. Soon he was staring up at two huge towers that stretched to the sky. The lobby of the tower was packed with people going to work. Surely someone with all his skills could get hired too.*
>
> *Coyote was right. He found a job, and it was in his field, too. He became the Rodent Control Officer in the World Trade Center. But he was always homesick. On clear nights, Coyote would escape the noise and hurry of the city by going up to the observation deck to watch the stars as they danced across the sky. Once, when the stars came very close, he noticed one star that was more beautiful that all the rest. She was so beautiful that Coyote fell in love with her.* (p. 14)

Here is the "quick history" to put my museum in the context of New York City history and downtown:

My own "sound bite" is that the National Museum of the American Indian is about the People Who Were First Here, and—looking across the waterway—Ellis Island is about the People Who Came Here. The downtown New York cultural community—with significant museums focused primarily on history, architecture and cultural ideas—is second as a group only to our colleagues on Fifth Avenue [uptown]. Downtown itself is the third largest central business district in the country, and as we are recovering from 9/11, we need to celebrate, honor and support this cultural cluster. As the city, state, Mayor's Office, the Lower Manhattan Development Corporation, Regional Plan Association, Municipal Arts Society, the American Institute of Architects, and others work through "What Next?", it is critical to have the cultural groups front and center in the rebuilding effort.



John Haworth. IFAR Symposium, February 28, 2002.

The building that houses my museum, the United States Custom House, itself was empty for about two decades. The custom agency itself moved into the World Trade Center.

In the 1980s there was considerable public discussion about the future of the Museum of the American Indian, once located at Audubon Terrace. Several options were put on the table, including moving the institution to Dallas, Texas. The compromise was a remarkable public-private partnership. The United States Congress passed legislation in 1989 to create the National Museum of the American Indian, and we currently are building a major museum on the National Mall in Washington. The Attorney General's Office in New York assured us that there also would be an ongoing—permanent—presence in New York. David Rockefeller was a strong advocate for the use of the U.S. Custom House as our New York headquarters. With the financial help of then Governor Mario Cuomo and then Mayor Ed Koch—certainly in difficult times financially for both the city and state—over $17 million was provided by the New York State and New York City governments toward the capital renovation of the Custom House to accommodate the museum. The architectural firm of Ehrenkrantz, Eckstut & Kuhn did the renovations—with considerable national recognition and kudos. Though we have federal operating support—allowing us to be one of a handful of NYC museums with a free public admission—there is an expectation that we raise private sector funds to support educational programs and exhibitions.

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*John Haworth is Director, George Gustav Heye Center, Smithsonian National Museum of the American Indian. The Museum is located four blocks from Ground Zero.

EFFECTS OF 9/11 ON OUR GALLERIES AND COLLECTIONS

Fast forward to 9/11: Our building is four blocks from Ground Zero. Fortunately, our facilities staff moved swiftly to clear the building systems and close the air vents, thus minimizing infiltration and damage to our collection on exhibit. As an institution dealing with "organic" materials (textiles, Plains Shirts and so forth), our concern about dust and possible environmental contaminants was very high. In addition, because we are an institution with a Native American cultural base, the respect of traditions, including ceremonial protocols, informs the way we work. Major concerns about the air quality in lower Manhattan are well reported. We relied officially on the Environmental Protection Agency reports, which were posted throughout the museum in the aftermath of the 9/11 attacks.

Post 9/11, there was a massive neighborhood clean-up, and inside our building, there was an extraordinary cleaning effort, as if we were asbestos contaminated (which we were not). Our landlord, the General Services Administration, cleaned the historic interior on a highly professional level. A Seth Eastman watercolor exhibit was on view 9/11 in an open area that was, fortunately, out of harm's way. (The exhibit was extended thanks to our lending partner, the Afton Press in Minnesota). The Reginald Marsh murals and the Tiffany work in the Collector's Office was all fine. The Rotunda and Collector's Office were part of a massive interior clean-up effort.

SECURITY

Our security measures have been stepped up significantly since 9/11. Security officers now do routine bag checks, and magnetometers have been installed. We are working very hard, however, to ensure that the visitor experience will continue to be positive and engaging. We are training not only the security officers, but also other staff members who interact directly with the public. The Smithsonian has an extensive design review process to deal with Fire Safety, egress and signage—and all of these issues are being given considerable attention. How shall I say this? We've always been focused on these matters, but now, even more so.

HOW THE MUSEUM'S STAFF RESPONDED

Staff responses to 9/11 on various issues were diverse—from perceptions about air quality and security, to how best to address individual employee issues and overall staff morale in the context of such difficult circumstances. Indeed, staff members at all levels had a broad range of responses! From a management perspective, dealing with those concerns—along with the urgency of all that was going on last Fall—was complicated and extremely challenging.

On September 11th, one staff member was near the World Trade Center and was hit by building debris. Another person was coming to work from New Jersey and was in the PATH train station at time of impact. Another had a child in a neighborhood school. Others have had terrible commuting problems for months (and still do). Some staff have lost what counselors might refer to as a "sense of boundaries and what is appropriate." Others responded to 9/11 by going overboard with communication, while still others became unusually silent. Many people were in a "panic" mode for weeks. Overall, the staff has been strong, capable, professional and dedicated to the museum's mission throughout these difficult months.

The museum welcomed the staff back with a special lunch and had regular and frequent meetings, especially those first few weeks after 9/11. Employee Assistance Program (EAP) services with both one-on-one and group counseling have been provided. All of this has been extremely tiring and has tested my own capacities as a museum professional and manager. There have been departmental jurisdiction questions, complicated by our residing in a building with other tenants (for example the General Services Administration, Federal Protective Services, and Bankruptcy Courts). We are still ironing out how best to handle a myriad of policies to address emergency responses, fire drills, disaster preparedness plans (which take into account both people and collections) and even the protocols of employee telephone trees, the need for quality time for staff with discussions, and, of course, trying our best to listen to one another's concerns and issues.

LESSON LEARNED

I was asked by IFAR to address what lessons were learned as a result of 9/11:

- From watching visitors, I have learned that people really are "paying attention"; they are really looking at our exhibits on a far deeper level with greater focus and concentration. That's good!
- I have learned that staff considerations should always inform what we do and how we do it.
- I have come to appreciate more fully who has the commitment to do museum work, and especially, who is committed to the public service role that museums have.

My downtown museum colleagues and I continue dealing with enormous "downtown" issues, concerning both employees and public. With a lot of help from our community and staff, however, the museum was able to re-open the doors on October 1st.

When the museum opened in 1994, the projections were an annual audience of about 250,000. In reality, we attracted roughly 300,000 the first year, 400,000 the second year, and at least a half million in subsequent years. The National Museum of the American Indian has become one of the most popular family destinations in the New York metropolitan area, clearly establishing itself as one of the cultural anchors downtown. Our attendance—due to cutbacks in school visits and the public's apprehension about coming downtown in the aftermath of 9/11—was off by more than 50% in both October and November; however, December was more encouraging, though still lower than the previous year by about 25%—with about 25,000 visitors! Yes, indeed, visitors are coming to "The Platform" [World Trade Center viewing platform] to pay their respects; the Statue of Liberty and Ellis Island have reopened, and the downtown community—with tremendous and focused support from the Alliance for Downtown NY and NYC & Company—is on the comeback trail, though we still have a long way to go.

How about our programs? What about our facility? We are developing a raw ground-floor space—the Pavilion, which is directly underneath the Rotunda—as a family destination complete with active public programs, residencies, and exhibitions. The City of New York came through with $1 million in capital funds this current fiscal year (FY 2002), and we are moving forward with plans to open this facility in early 2004. Given the severe losses in public spaces from 9/11—although I do speak with my own institutional bias!—this space is especially for downtown right now.

CURRENT PROGRAMS AND RESPONSES

What now? What programs are planned? This spring, we'll have a significant program focused on the Mohawk Ironworkers (complementing the current Iroquois beadwork exhibit "Across Borders: Beadwork in Iroquois Life"—which was positively reviewed recently by the *New York Times*, among others) with an accompanying photography exhibit. The Mohawk Ironworkers helped build many NY skyscrapers, including the World Trade Center, and they also are involved in clearing Ground Zero. Our Mohawk friends have been coming frequently to the museum these past few months. We also have a major Mexican exhibit opening in the summer, a residency by a Native American cultural leader, Walking Thunder, this spring, and a vibrant exhibit program. We were slowed down by 9/11, but frankly, the Show Must Go On, and it does, and it will.

In sum, life in lower Manhattan has new and different challenges, and certainly, public safety and security are key issues. I envision a future that puts cultural institutions in the limelight as entities to attract a global audience to our neighborhood. Lower Manhattan is very much on the rebound; however, the positive cooperation of people at every level—from the community board to the board room to the street to our cultural institutions—is critical to assuring success.

In closing, I will again read from *Coyote in Love with a Star:*

> *Every night when the stars came out, Coyote waited until the beautiful star came near the observation deck, and then he howled and howled, begging her to take him up into the sky. He wanted to dance with her. At first she just ignored him. But one night, after he pleaded and begged, the star danced over and pulled him into the sky, and they began to dance together. As they danced across the sky, he was so happy he thought his heart would burst.*

I look forward to days when all of us will again be so very happy that our hearts will burst. Thank you for inviting me to be on this panel.

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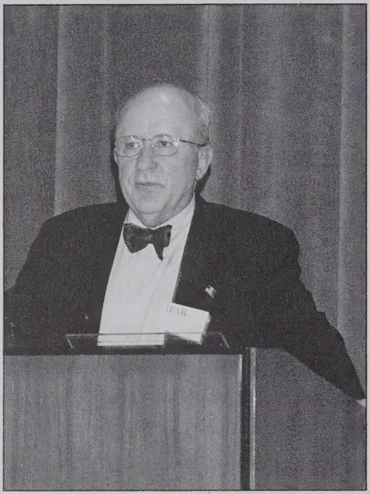
(⟶ *continued next page*)

The Heritage Emergency National Task Force

LAWRENCE L. REGER*



Lawrence L. Reger. IFAR Symposium, February 28, 2002.

The Heritage Emergency Task Force was created in 1995 in recognition that no one agency or organization can alone provide assistance, expertise, and resources for the cultural community in a time of disaster. Co-sponsored by the non-profit Heritage Preservation and the Federal Emergency Management Agency (FEMA), the Task Force is composed of more than 30 federal agencies and national service organizations concerned with protecting the nation's cultural heritage.

It seeks to help museums, libraries, archives, historical societies, and historic sites protect their cultural and historic resources from natural disasters and other emergencies by promoting preparedness and mitigation measures and by providing expert information on response and salvage. The Task Force also provides information to individuals about what they can do to salvage treasured heirlooms damaged by a disaster.

In October 2001, the Task Force set out to conduct an assessment of the impact of the September 11th events on cultural properties in lower Manhattan and at the Pentagon. Not only did we want to document the extent of damage, but also to evaluate how prepared institutions were to deal with emergencies of any kind. Support for this project was provided by the Bay Foundation and National Endowment for the Humanities.

Survey forms were mailed to approximately 120 museums, libraries, archives, and exhibit spaces located mainly south of 14th Street in lower Manhattan. To date [February 28], we have received responses from 52 institutions, for a response rate of 43%. We anticipate the following figures will vary slightly in the final report as the data is analyzed more thoroughly.

As you probably know, with the exception of institutions located within the World Trade Center complex, there was a minimum of permanent physical damage to cultural institutions in the area. 96% of the respondents to our survey reported no structural damage to their buildings, and 88% reported no damage or soiling to their collections. Dust, smoke, and falling debris were cited as the primary causes of those that did report damage or soiling. Less than a quarter reported subsequent damage or problems related to the disaster.

However, a full 78% reported their institutions were forced to close as a result of September 11 and that their communications systems were disrupted, some for as long as four months.

Since our survey did not concentrate primarily on economic attendance issues, I will only briefly note a few findings in those areas:

71% reported that public visitation decreased after September 11. Again, this figure so far exceeds the number of institutions reporting damage that we conclude the decrease was primarily due to problems arising from the aftermath of the disaster, including restricted public access to the area, transportation difficulties, and disruptions in communications.

Comments we received from many respondents indicated that economic impact was among their chief concerns. Loss of income was directly related to the decrease in public visitation, as many of the organizations saw a sharp decrease in admission fees and revenues from shop sales. In addition, many saw contributions diverted to the rescue and recovery effort at the World Trade Center.

Some of the most interesting information the survey revealed regarding emergency management issues showed that although most organizations escaped long-term damage on September 11, it is clear that less than half were minimally prepared for any type of emergency. Just 44% had a written emergency response or emergency communications plan. Similarly, only 42% had staff trained in disaster response procedures. 60% indicated they had an emergency evacuation plan.

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*Lawrence L. Reger is President, Heritage Preservation, Heritage Emergency National Task Force.

Several respondents indicated in comments that no plan would have been adequate for the events of September 11. However, that view only holds true if institutions were located in the Trade Center itself or immediately adjacent to it, such as the archives of the Helen Keller International Foundation housed at 90 West Street. In a number of instances, institutions located just blocks away from Ground Zero escaped serious damage due to previous emergency planning and immediate response measures.

When asked if there was time on September 11 to implement response plans:

- 40% indicated they were able to put at least part of their plans into effect
- 56% said their buildings were evacuated in an orderly way
- 46% said doors, windows, and other openings were closed or sealed
- 33% shut down their building's other systems

Given the nature of the disaster, such simple steps as sealing openings and turning off ventilation systems probably accounted for the lack of reported damage to collections in the area surrounding the World Trade Center site. In all probability, these measures were taken in response to the smoke and fire when the planes first hit the Twin Towers and not in anticipation of the buildings' total collapse. However, such preventive action later proved invaluable when the clouds of debris spilled over lower Manhattan.

While most institutions had first aid supplies on hand on September 11, only 38% had emergency communications equipment and even fewer, 30%, had the tools necessary to document damage for insurance claims. A mere 10% had supplies or equipment needed for the salvage of collections.

Perhaps the most disturbing finding was that only slightly more than half of the respondents had a current collections catalogue or inventory (58%). Of those with catalogues less than five years old, only 41% described them as complete. Even more alarming, 53% reported keeping no off-site copy of their catalogues. Had the destruction of September 11 been more widespread, many cultural organizations would have been left with no complete record of what had been lost.

On a more encouraging note, the survey found that cultural organizations recognized many of their previous shortcomings and were prepared to take steps to improve their emergency management capabilities. Here is a preview of areas the report will discuss:

- 70% of the respondents said their emergency plan should be revised in light of September 11.

- When asked to describe the most important elements of a new plan, the most common answer was to create or update a complete collections catalogue and to keep a copy stored off-site. Other priorities included improving communications strategy and revising insurance coverage.

- Respondents considered emergency management training for employees to be a high priority. 68% said such training would be of value to their staff. It is clear from the survey that access to professional emergency management training should be increased, and further, be made available to all staff, not just those charged with security responsibilities.

  Also, standard training curricula should include "continuity of operations" models adapted from business. In the aftermath of September 11, a number of cultural institutions experienced fewer problems with damage to collections than with interrupted communications, lack of public access, and loss of business.

- The survey showed that most institutions lacked a basic understanding of how government disaster support is structured. Only 53% of respondents said they were familiar with sources of government financial recovery assistance prior to September 11. The most frequently recognized sources were FEMA (55%) and city or state agencies (44%). Only 30% cited the Small Business Administration, believing that non-profit organizations are ineligible for SBA assistance.

  They need to know that, in fact, private non-profits, such as museums and libraries, must apply for a SBA loan first before approaching FEMA for the remainder of the damages. And in New York and Virginia, non-profits affected by the events of September 11 are now eligible for Economic Injury Disaster Loans as well.

  The Task Force, working with FEMA, NEA and SBA, made this information available through our brochure *Resources for Recovery*. However, it is clear that we must distribute it even more widely.

- Finally, we must find ways to encourage organizations to keep complete and updated catalogues or inventories of their holdings and to store copies off-

> site. With destruction of the magnitude experienced September 11, these catalogues may be the only record we have left of important artistic and historic treasures.

Some respondents noted that there was little or no funding for such efforts. Proper documentation and off-site storage of backup copies should be regarded as disaster mitigation measures. The Task Force will examine how it can be helpful in encouraging private and public support for this kind of work.

Complete results of our survey, together with expanded findings, will be included in a report to be issued in April. I would be pleased to provide copies to those of you who are interested. The website is www.heritagepreservation.org.

* * *

THE ART LOST ON SEPTEMBER 11TH

AUDIENCE QUESTIONS

Q A question for Moukhtar. Where are the artists who lost their WTC studios working now?

A **Moukhtar Kocache:** The residency program is currently looking for a home. We managed to send a lot of artists away to residencies across the country, and they sent us postcards saying how beautiful their new light was. We, on the other hand, were working 17 hours a day here in Manhattan. The LMCC did not have fine arts insurance, either for the Council's office or for the studios, so the issue of getting some help to recuperate was difficult to figure out. But right now, I think the artists are happy and working away at different studios around the country

Q What are the plans for the memorial that will be built, or created, which I now know won't be insurable?

A **Saul Wenegrat:** There are so many plans for a memorial that I really can't say which are legitimate and which are not. The new agency that the governor created for lower Manhattan is evidently responsible for developing memorial proposals. I'm working at the WTC site and at Fresh Kills [in Staten Island], and at a few other places recovering materials that may be incorporated into a memorial. Whether or not they will be, I really can't say... But we are now gathering material for memorial purposes, for archive purposes, for remembrance purposes, and we're working with a consortium of museums on this endeavor. We have identified over 100 objects that might be incorporated. We also have the FEMA photographs that were taken at the site from the beginning, and we have other photographs. We have video documentation, because most people think of this incident as what they saw on their television screens. That's also being preserved for the memorial.

There are plans afoot, and some have been reported in the press, for temporary memorials. One is for a light display sponsored by the Municipal Art Society that basically recreates the image of the Twin Towers with lights. It will start on the six-month anniversary of the incident. There's also a

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[1] **Editor's Note:** Subsequent to the symposium, both the Towers of Light and the memorial incorporating the Fritz Koenig sculpture were created.

plan to display some of the remnants of the Fritz Koenig sculpture that I showed you[1], which basically illustrates the horror that took place at the site. I didn't go into this and it's too morbid, but I guess I should. At the present time, the head of the sphere has been taken off, and inside the sculpture is the debris from the buildings (furniture, objects, human belongings). When I first saw it, I was just horrified. I really didn't want to go down to the site. It was a horrible thing for me to encounter, but there are plans afoot to exhibit the piece as it was found, in the same condition, at a site in lower Manhattan. Those are active plans. So, there probably will be interim installations and commemoratives, and at some point, you can be sure there will be a permanent memorial. What form it will take, I don't know, and I don't think anybody knows at the present time.

Q Terrorism was not an exclusion in fine arts policies before September 11th, and it is an exclusion now; we have to buy it separately if we want it. Why was terrorism not an exclusion to begin with?

A **Dietrich von Frank:** Because, again, there had been no terrorist attacks in the United States, and, as I said, insurance has a lot to do with investments. Insurance companies were charging for this terrorism inclusion; you just didn't know it because it was part of the premium. Basically, it was a very good investment. It was also a risk that was very unlikely to happen other than inEurope. When I was living in London in the early '80s, IRA bombs were going off in the Underground left and right, and then we had the Basque separatists and the German bankers who were blown up by the IRF. So terrorism was not normal but a pretty frequently occurring thing. This is why most European countries have terrorism insurancepools. It's state indemnification. It's not so in the United States because there was no terrorism.

Q [A statement, not a question.] I am a conservator. This is a very encouraging panel, but at the same time, I think that we need to emphasize collaboration. That's one good thing that will come out of this. ... I've been working in preservation issues, particularly in emergency protection procedures, for the last 25 years. We do have manuals. We do have established training courses. We do know how to protect works of art under extreme conditions. We do know what to expect when people are under high stress. We do know what to look for. We do need to work within our professions to give this information out more generally. So, I applaud your efforts, but I also look for much greater collaboration not only between funding agencies but between those organizations that own collections. We know how to document collections; let's document them. We know how to move forward; let's move forward. And let's make *that* a lasting memorial. Thank you.

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(⟶ *continued next page*)

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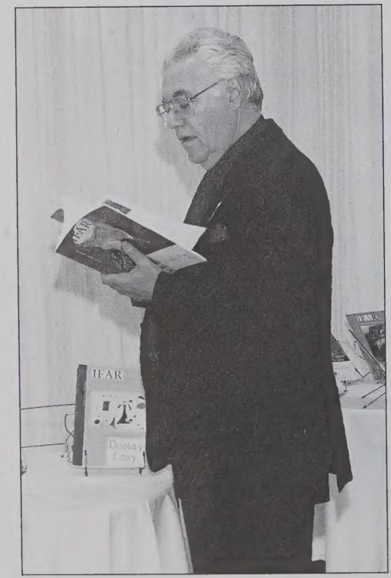
SCENES FROM AN IFAR SYMPOSIUM

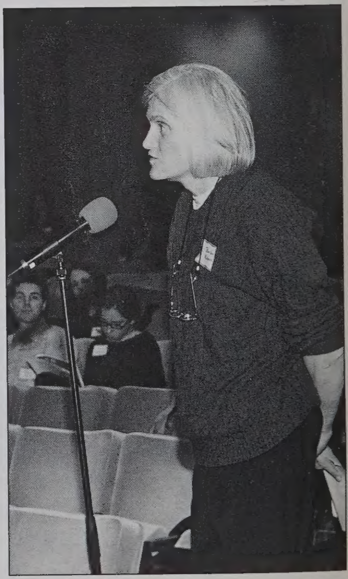
Jane Kallir and Nancy Escher.

Moukhtar Kocache.

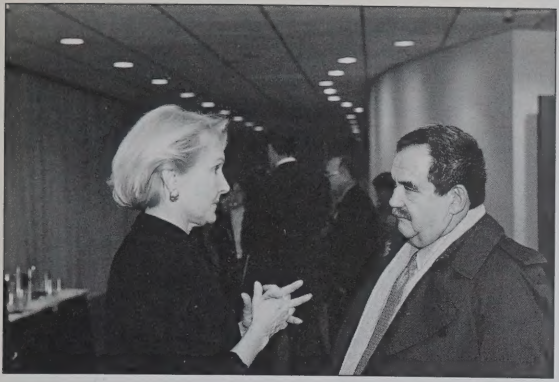


Joseph Carlton.

Kirk Varnedoe and Elyn Zimmerman.

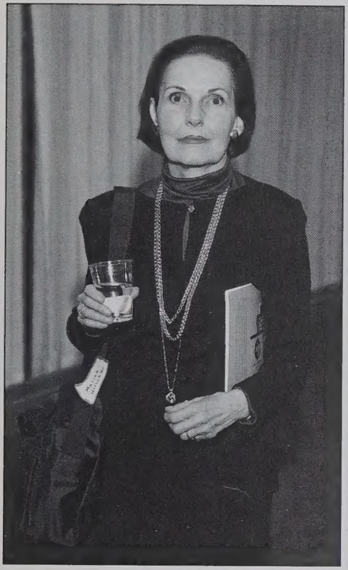


Barbara Roberts at the mike.



Sharon Flescher and Saul Wenegrat.

Lisa Kaftori.



Marion Hirschler.

Elin Lake Ewald at the mike.

Left to right: Edward J. Stein, Gregory J. Smith, Edwin Lambert, Jr., and Martin Mullin.

Charles Goldstein and Dietrich von Frank.

JACKSON POLLOCK'S STUDIO FLOOR:

UNCOVERING THE SECRETS

IFAR Evening, November 28, 2001

EDITOR'S NOTE: *The following two articles, written by Helen A. Harrison and Francis V. O'Connor, are drawn from their* IFAR Evening *talks on Jackson Pollock in November. The program featured videotapes never previously shown publicly of the restoration of Pollock's East Hampton studio and the uncovering of the studio floor that Pollock used from 1946-53. The program explored the floor's potential for studying Pollock's working methods and the materials, techniques, and sequence of some of his most important paintings.*

Francis V. O'Connor and Helen A. Harrison, *IFAR Evening*, November 28, 2001.

Pollock's Studio and Evolution

HELEN A. HARRISON*

In November 1945, Jackson Pollock and Lee Krasner moved from their Greenwich Village apartment to a small homestead in the rural hamlet of The Springs in East Hampton, Long Island, New York. With a $2,000 down payment lent by Pollock's dealer and patron Peggy Guggenheim, they bought a late 19th-century house, a few outbuildings and 1¼ acres of land (Fig. 1). The newly married couple hoped that getting away from the city would relieve the pressure of urban life and help Pollock concentrate on work, which indeed proved to be the case. The retreat they chose was five miles from the nearest train station, but once on the train, they could get to Manhattan in three hours. And the property had a barn that was ideal for Pollock's needs.

According to the niece of David Howard, a fisherman who owned the homestead from 1890 to 1926, the barn was originally used for storing fishing equipment.[1] Probably built at the turn of the 20th century, it was little more than a large shed made of boards nailed to a wood frame, with a square concrete floor in the 21 by 21 foot main room and a dirt-floored lean-to of roughly 10 by 20 feet on the south side. About 18 feet high at the peak, the roof was of cedar shakes over irregularly spaced rafters. Double sliding doors in the west wall were designed to admit the haulseining gear. In the south wall gable, a loft door and two windows let in light and air.

The building was readily adaptable as an art studio, but it stood directly behind the house, blocking the view across the salt marsh to Accabonac Creek. As Krasner later remarked, she and Pollock were strongly attracted to the natural surroundings and wanted to enjoy an uninterrupted vista from the house to the creek and harbor beyond.[2] Consequently, in June 1946, before Pollock converted the barn to a studio, he had the building moved about 25 yards to the north.[3] This created the beautiful prospect that is still a feature of the property, now a National Historic Landmark and open to the public as the Pollock-Krasner House and Study Center.

In its new location, the building was raised onto cinderblock footings, a wood floor was put down, and a large window was installed in the north wall (Fig. 2). There was no electricity, so Pollock worked exclusively in natural

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* Helen A. Harrison is Director, Pollock-Krasner House and Study Center.

[1] Pauline Field, letter to Francis V. O'Connor, 12 April 1988.

[2] For example, in an interview by John Gruen, published in his book, *The Party's Over Now* (New York: Viking Press, 1972), Krasner recalled "sitting with Jackson on our country porch—sitting there for hours looking into the landscape…" (p. 233).

[3] An account of the move appears in Steven Naifeh and Gregory White Smith, *Jackson Pollock: An American Saga* (New York: Clarkson N. Potter, 1989), pp. 518-19.

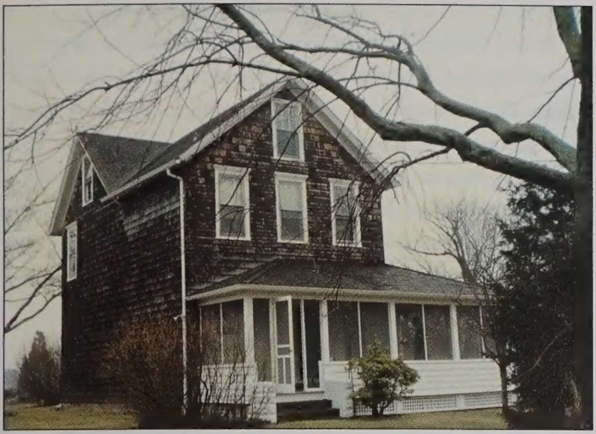

Figure 1. Pollock-Krasner House, Front Entrance Viewed from the West. Photo: H. Harrison.

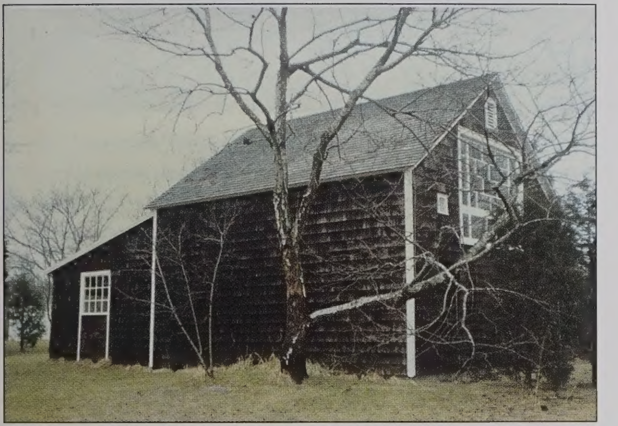

Figure 2. Pollock Studio, showing window installed in 1946. Photo: H. Harrison.

light. Nor was there any heating, although he reportedly used the studio in all but the coldest weather—Lee spoke of his layering up in sweaters and jackets. By the summer of 1947, when his friend Herbert Matter photographed him at work on *Alchemy*—with the canvas stretched on his mother's quilting frame and placed on the studio floor—he had clearly settled in (Fig. 3). *Alchemy* is virtually finished, and four small poured paintings (*Composition with Black Pouring, Galaxy, Phosphorescence,* and *Reflection of the Big Dipper*), and completed works from earlier periods are stacked around the walls. Tubes of artist's oil colors, open cans of liquid enamel paint and various tools and materials are visible.

This was not the first studio in which Pollock worked on the floor. Before the barn was converted, his workplace was a small upstairs room in the house, where, according to Krasner, he laid out the canvas for *The Key,* a painting from his Accabonac Creek series.[4] But *The Key* is not a poured painting; Pollock probably put it on the floor as a practical matter, because of space restrictions. In the barn, however, he had plenty of room for a large easel, as well as the wall space to mount his canvases vertically. The fact that he chose to abandon the easel and continue working horizontally indicates a preference for that orientation, and suggests that he was ready to explore its potential.

Throughout the following three years, Pollock developed and refined his pouring technique, using unprimed canvas or Masonite panels laid directly on the wood floor. By April 1949, when he posed in the studio for the *Life* magazine photographer Martha Holmes, the floor gives significant evidence of his controversial working method, which involved the energetic application of fluid pigment (Fig. 4). In the Holmes photographs, he is beginning a painting that came to be known as *Number 1, 1949.* Crouching at the edge of the unstretched canvas, he draws in space with black enamel flowing from a hardened brush, and textures the paint with sand drizzled from his hand. Later he would add several colors to create a richly layered allover composition. His gestures, whether slow or rapid, deliberate or impulsive, often extended beyond the canvas edges, leaving marks that correspond to those in the paintings.

In a photograph taken by Rudolph Burckhardt the following year, the completed *Number 1, 1949* hangs on the studio's east wall (Fig. 5). The overhead shot, showing Pollock and Krasner looking up at the camera, also shows a portion of floor embellished with numerous stray gestures.

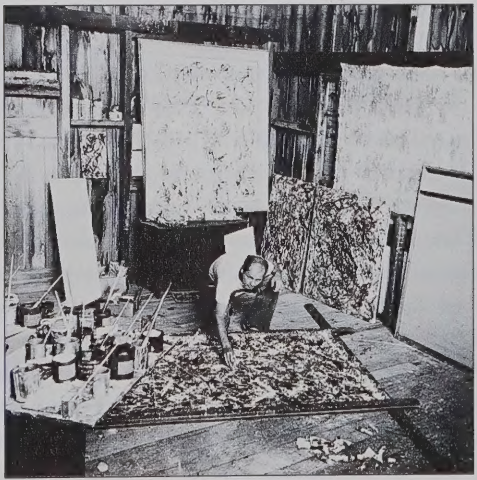

Figure 3. Jackson Pollock at work on *Alchemy,* 1947. Photo: Herbert Matter.

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[4] Barbara Rose, *Lee Krasner: A Retrospective* (New York: Museum of Modern Art, 1983), p. 53.

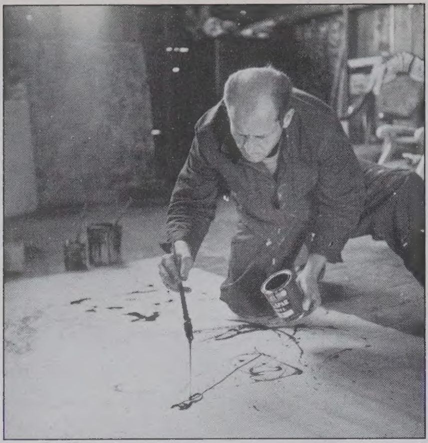

Figure 4. Jackson Pollock at work on *Number 1, 1949*, April 1949. Photo: Martha Holmes/TimePix.

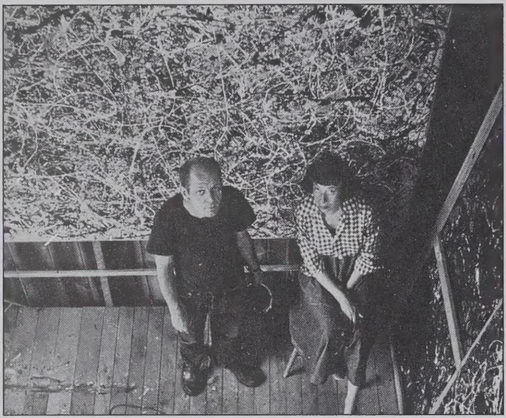

Figure 5. Jackson Pollock and Lee Krasner in Pollock's studio, 1950. © Estate of Rudolph Burkhardt. Pollock-Krasner House and Study Center, Gift of Rudolph Burkhardt.

But the most thorough documentation of the residue was made by Hans Namuth, who photographed Pollock at work in the summer and fall of 1950. In Namuth's still pictures, and the 5-minute black and white film he made inside the studio, the progressive buildup from four years' worth of poured paintings is clearly visible outside the canvases' edges, and presumably underneath them as well. Although Pollock is best known for his mural-scale works, many of his pourings were medium size and even quite small; some of their outlines can be seen in Namuth's still photographs, next to *One: Number 31, 1950* and *Autumn Rhythm,* and surrounding *Number 27, 1950* in the film.

"His gestures . . . often extended beyond the canvas edges, leaving marks [on the floor] that correspond to those in the paintings."

In 1951, Pollock's work changed direction: he re-introduced representational imagery, and virtually eliminated color. "I've had a period of drawing on canvas in black—with some of my early images coming thru," he wrote to his friend Alfonso Ossorio (a fellow artist who also collected his work) and his companion Ted Dragon in June.[5] "Think the non-objectivists will find them disturbing," he prophesied, in fact, correctly. His so-called black pourings,

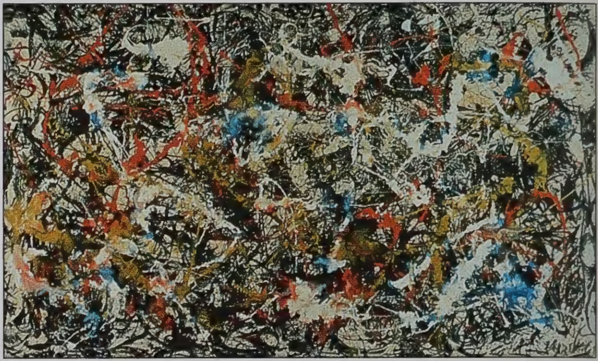

Figure 6. Jackson Pollock, *Convergence: Number 10, 1952*, 1952. Oil and enamel on canvas, 93 1/2" x 155". Albright-Knox Art Gallery, Buffalo, NY. Gift of Seymour H. Knox, 1956. ©2002 The Pollock-Krasner Foundation/Artists Rights Society (ARS), New York.

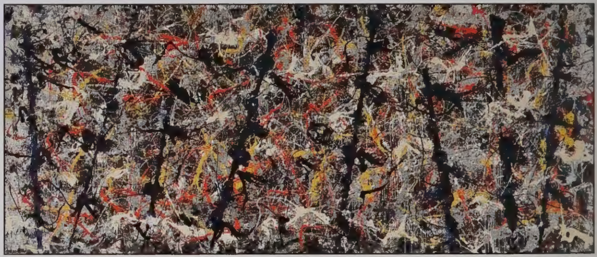

Figure 7. Jackson Pollock, *Blue Poles, Number 11, 1952*, 1952. Enamel and aluminum paint with glass on canvas, 82 7/8" x 191 5/8". National Gallery of Australia, Canberra. ©2002 The Pollock-Krasner Foundation/Artists Rights Society (ARS), New York.

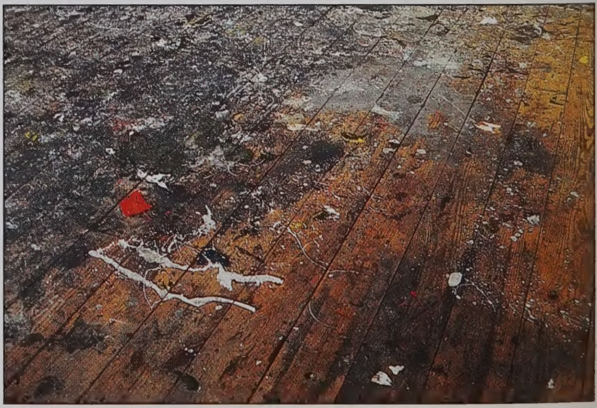

Figure 8. Detail of studio floor (northeast corner), with orange and aluminum paint from *Blue Poles.* Photo: H. Harrison.

which he exhibited at the Betty Parsons Gallery that winter, were not well received, and he later re-worked some of them, adding multiple colors over the black to create *Convergence* (Figs. 6 and 9) and *Blue Poles* (Figs. 7 and 8). Those are the last two large paintings he completed on the wood floor, where the evidence of their execution became the top layer of paint residue.

After disappointing sales from both his 1950 and 1951 shows, Pollock left Betty Parsons and joined the Sidney Janis Gallery. His new dealer was good at marketing his work, and Pollock's income doubled in his first year with Janis. An analysis of Pollock's finances based on his bank statements, completed by Francis V. O'Connor in August 1993, indicates that his income in 1952 was just under $11,500—the highest annual sum he would ever earn. With a healthy bank balance of more than $2,500 at the end of the year, he decided to have the studio renovated.[6]

Pollock hired two local handymen, Otis Rampe and George Loper, to help him transform the building into a year-round, 24-hour workplace. The lean-to room got a concrete floor and built-in storage units, as well as a tall door for loading stretched canvases. The barn doors were closed off, and the exterior was shingled. The interior walls were insulated and covered with Homasote, a porous wallboard ideal for tacking up work in progress. The wood floor was covered with tarpaper overlaid with squares of Masonite, and the entire room was painted white. Fluorescent lights and a kerosene stove were installed, enabling Pollock to work on dark days, at night, and in freezing weather. He was already settled into this efficient "white cube" by August 1953, when Tony Vaccaro photographed him in the studio with Lee and some neighbors. Behind them are several paintings in progress, including *Ritual, Ocean Greyness,* and *Portrait and a Dream,* another of the re-worked 1951 black pourings (Fig. 10).

Sadly, Pollock never took full advantage of his improved facilities. After a two-year period of sobriety, he had fallen off the wagon in the winter of 1950, and gradually lost his lifelong battle with alcoholism. After 1951 his productivity

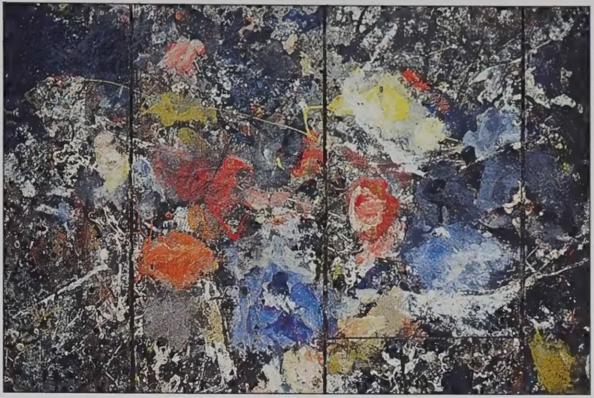

Figure 9. Detail of studio floor (northwest corner), with paint from *Convergence*. Photo: H. Harrison.

gether. In his later years, he moved away from the pouring technique, combining it with more orthodox paint application and often working vertically against the Homasote wall. Thus the floor no longer served as an inadvertent document of his colors and gestures, and at the time of his death in August 1956 it was relatively unmarked. Photographs of the studio interior taken soon after he was killed in an automobile accident show a few linear marks and splotches of color on the white surface, but little, if anything, that corresponds to the paintings of 1953-55.

> "In his later years he moved away from the pouring technique . . . Thus the floor no longer served as an inadvertent document of his colors and gestures. . . ."

THE STUDIO AFTER POLLOCK

While Pollock never took full advantage of the renovated studio, Krasner used it for 28 years, from 1957 until her own death in 1984. She typically tacked her canvases and drawings in progress on the Homasote wallboard and worked vertically, often using sweeping gestures which, like Pollock's, extended beyond the composition's edges. Also, like Pollock, her last 18 months were unproductive. Hampered by ill health and preoccupied with plans for her 1983 retrospective exhibition at the Museum of Fine Arts in Houston, she ceased painting some time after the summer of 1982, when she completed *Morning Glory.* After her death, her executors carried out her instructions to find a nonprofit organization to administer her Springs property as a "public museum and library" where visitors could experience the setting in which she and Pollock had created their best-known works. Apart from six screen prints by Pollock, however, she did not leave any artwork to the proposed museum.[7] All of her work

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[5] Quoted in Francis V. O'Connor and Eugene V. Thaw, eds., *Jackson Pollock: A Catalogue Raisonné of Paintings, Drawings and Other Works* (New Haven: Yale University Press, 1978), Vol. 4, p. 261.

[6] Pollock's and Krasner's cancelled checks, counterfoils and bank statements from 1945-54, together with Dr. O'Connor's analysis, are in the collection of the Pollock-Krasner House and Study Center.

[7] Nor, unfortunately, did she leave any money for its operation. The bulk of her financial legacy was used to establish a philanthropic agency, the Pollock-Krasner Foundation, Inc., which gives grants to needy and worthy artists. The foundation and the museum are not formally affiliated.

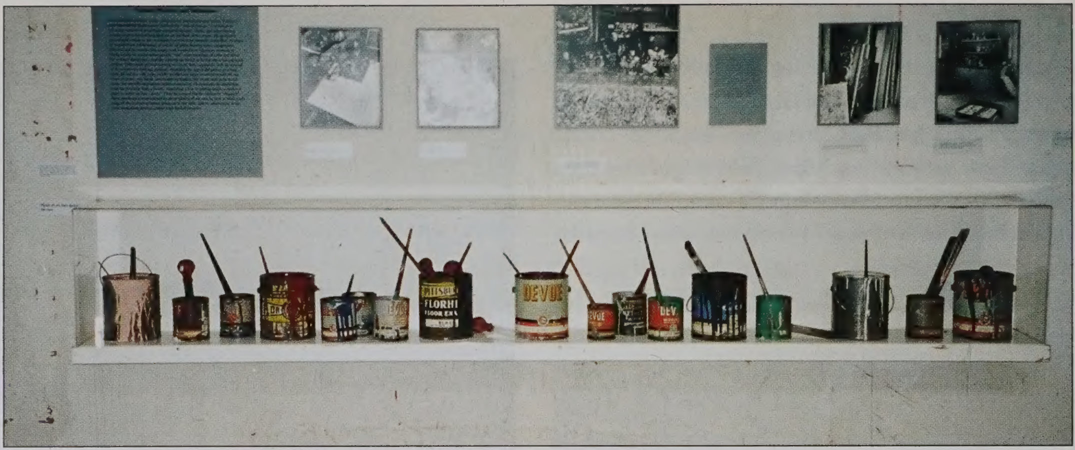

Figure 12. Display of materials from Pollock's studio. Photo: S. Flescher.

remaining in the studio at the time of her death was removed, leaving the building empty except for a few materials and personal items.

In 1987 Krasner's estate deeded the property to the Stony Brook Foundation, a nonprofit affiliate of the State University of New York at Stony Brook. The house, with all its furnishings and contents intact, was readily adaptable as the sort of memorial setting Krasner had envisioned. Finding an appropriate use for the studio was more difficult. Although her will did not say so, Krasner had let her executors know that she did not want other artists to work in it; this effectively prevented the development of an artist-in-residence program. The museum's founding director, Meg Perlman, decided to use the building as an exhibition space, in which a permanent display of photographs and text panels would interpret the studio as both Pollock's and Krasner's workplace. The neutral white interior, with a few visible marks from Krasner's paintings on the Homasote walls, seemed ideal for such a purpose. Ms. Perlman commissioned Dr. Francis O'Connor to write the text, and began collecting photographic documentation of the studio's history.

Among those she contacted for material and information were Ossorio and Dragon, who had been close friends of the artists since 1949. As frequent visitors to the studio, they had witnessed its transformation, first as Pollock's workspace and later as Krasner's. Ossorio recalled Pollock's telling him about the 22¼-inch squares of Masonite that were used as flooring in the 1953 renovation.[8] They are copies of the Autograph Baseball Game, a board game (like Scrabble or Monopoly) screen printed by Pollock's brother Sande for a commercial manufacturer who went out of business and left hundreds of them in Sande's possession. Apparently, Sande had given them to Jackson to paint on. Indeed, he used several of them for a series of small square paintings in 1950, and gave some to Ossorio as well. When it came time to renovate the studio, they made a practical

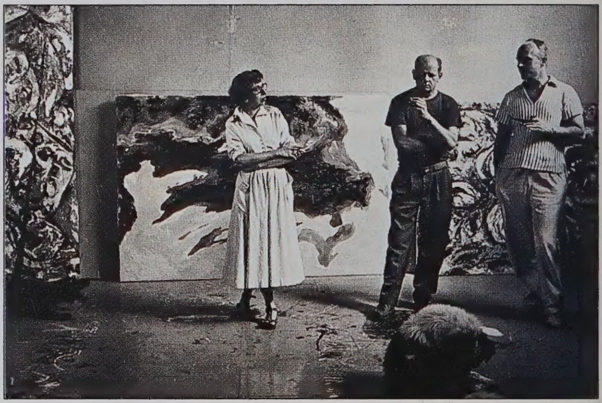

Figure 10. Tony Vaccaro, Lee Krasner, Jackson Pollock and neighbors in Pollock's studio, August 1953, soon after installation of the Masonite floor covering. © Tony Vaccaro.

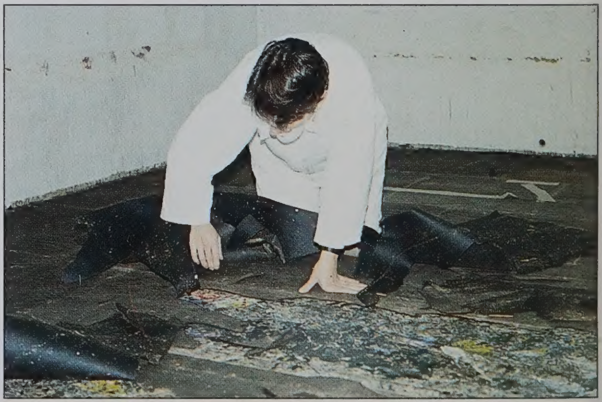

Figure 11. Harriet Irgang removing the layer of tar paper between the Masonite and the wood floor, December 1987. Photo: Roy Nicholson.

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[8] Ms. Perlman recounts her conversation with Ossorio in a videotape, in the Pollock-Krasner House and Study Center oral history collection, made during the floor conservation process (December 1987).

(and free) flooring material, which Pollock and his helpers laid down over the original boards. Ossorio advised Ms. Perlman that there was something interesting under them, and she could see from the 1947-50 studio photographs, and the Namuth series in particular, that it might well be the case.

UNCOVERING THE STUDIO FLOOR

Reasoning that the floor underneath would only be of interest if it were extensively marked, Ms. Perlman removed one of the squares from near the center of the room. To her delight, she found a dense, multi-layered residue that had been preserved intact by the protective Masonite overlay. This discovery abruptly changed the focus of the studio exhibition from a didactic presentation about the two artists to a dramatic evocation of Pollock's famous and still controversial pouring technique. But first the original floor had to be exposed. Ms. Perlman called in a team from New York Conservation Associates—among them Rustin Levenson, Harriet Irgang and Rufus Zogbaum—to handle the removal of the Masonite boards, which were numbered and stored for future reference; the painstaking peeling of the tarpaper that served as a cushion between the wood and Masonite; and the gentle cleaning of dirt and tar residue from the exposed paint and wood (Fig. 11). The work began in November 1987 and was completed in March 1988. Meanwhile, in preparation for the museum's public opening in June, the interpretive exhibition was fabricated and installed, with an added section explaining the floor's discovery and conservation. Krasner had saved some of Pollock's open paint cans and other materials, and they were also put on display (Fig. 12).[9]

When fully restored, the floor proved to be a remarkable artifact. Its allover coverage showed clearly that many of Pollock's poured paintings were small, dispelling the misconception that they were all huge. Specific marks visible in the period photographs were seen to be intact, and the colors, sealed away from light for 34 years, were as bright and fresh as the day Pollock laid them down. Gestures analogous to those in the paintings are evident, and the positions of specific works can be verified. For example, outlines near the west wall, partially visible in the Namuth photographs, correspond to the dimensions of *Number 26A, 1948: Black and White,* although there are other outlines suggesting that more than one canvas was underpainted white in that area (Fig. 13). The dominant colors of *Autumn Rhythm, Number 27, 1950* and other well-known poured paintings are readily identifiable.

Among the most evocative remnants are those of *Convergence* and *Blue Poles,* which Pollock completed in 1952, just before the floor was covered (Figs. 6-9). The artist evidently rolled out his largest canvases from east to west and developed his strategy from a position in front of the north window, where the paint residue is thickest. During his re-evaluation of the black painting that became *Convergence,* he appears to have used the floor as a makeshift palette, mixing various intense colors—red, orange, gold and blue—with white, perhaps to test the effect before applying them over the existing monochromatic imagery. In the case of *Blue Poles,* the dominant orange, yellow, aluminum and the ultramarine of the "poles" define the limits of the canvas, which stretched almost all the way across the 21-foot studio. At three points

> "Reasoning that the floor underneath would only be of interest if it were extensively marked, Ms. Perlman removed one of the squares from near the center of the room. To her delight, she found a dense, multi-layered residue that had been preserved intact by the protective Masonite overlay."

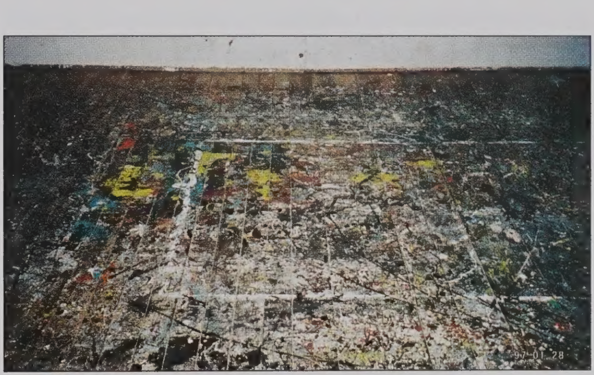

Figure 12. Studio floor, northwest quadrant, with a white outline that may indicate the position of *Pollock's Number 26A, 1948*. Photo: S. Flescher.

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[9] Additional conservation measures include installation of a subfloor for reinforcement and ultraviolet filtering film on the north and south windows. In 1991, with funding from the Andy Warhol Foundation, the building was fumigated with Vikane gas to kill an infestation of powder post beetles and the subfloor was treated with insecticide.

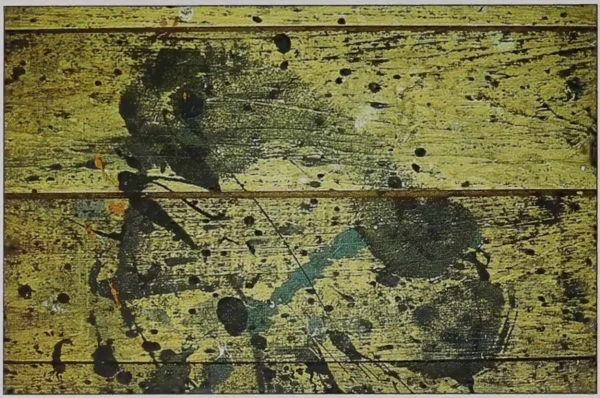

Figure 14. Detail of studio floor (southeast corner), with Pollock's bare footprint. Similar footprints are detectable in *Blue Poles*. Photo: H. Harrison.

> "When fully restored, the floor proved to be a remarkable artifact. . . . Gestures analogous to those in the paintings are evident."

outside the edge, Pollock's footprints indicate that he walked barefoot across the wet canvas (Fig. 14). (In fact, if one knows where to look, the corresponding prints are visible in the finished painting.) Also, embedded in the *Blue Poles* residue, there are fragments of the glass turkey basters Pollock used as paint applicators and sometimes broke—whether carelessly or in frustration we can only speculate.

Unlike Krasner's marks on the walls, many of which were obliterated when the room was repainted white from time to time, Pollock's floor is a vivid testament to his creative process, and a fascinating record of his most productive and innovative years. Following the conservators' recommendations, the surface is on open display. A glass or acrylic covering was considered inadvisable because of possible condensation and the distorting reflections that would interfere with viewing, and a surrounding ramp would intrude too much on the small floor area. At present, visitors are required to remove their shoes and put on padded foam slippers before entering the main area. Traffic in the room is strictly limited, and as long as demand does not compromise the floor's integrity, those who come to see the studio can literally walk in Pollock's footsteps.[10]

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[10] The property is open to the public by appointment only. Tours of the house and studio are given May–October on Thursdays, Fridays and Saturdays. The Study Center, comprising an art reference library, oral history collection, photograph collection and documentary archives, is open to scholars, students and the general public year round. Scholars wishing to use the collections on a residential basis must apply in writing. Further information and program details are available on the Web site: www.pkhouse.org

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(⟶ *continued next page*)

The Scholarly Potential of Jackson Pollock's Studio Floor

FRANCIS V. O'CONNOR*

It used to be the fashion—and in some places still is—for a university to have a Department of Art History and Archeology. This was originally a throwback to those really olden days when the art of classical Greece and Rome was the only art worth studying, and you couldn't do that unless you increased the supply of your subject matter by digging it up.[1] But it is rare indeed for an historian of mid-20th century American art to be dealing with anything approaching an archeological site, unless the topic is earthworks (which tend to bury themselves) or those charmingly idiosyncratic constructions inspired codgers erect and leave behind in their backyards.

But, as we have just been informed with multimedia thoroughness by Helen Harrison, such a situation does exist with Jackson Pollock's painting floor.[2] My task is to discuss the potential of this floor for increasing our knowledge about Pollock as a painter between the years 1945, when he moved to East Hampton and discovered the barn, and 1953, when he covered the barn floor when renovating the studio.

FIVE AREAS OF STUDY

I think there are at least five areas in which we can learn from Pollock's painting floor:

First—we can deduce from the analysis of the various outlines of the paintings on the floor the relative sequence of their creation. This is important since the numbering system Pollock used between 1948 and 1952 or so was arbitrary, being based on size rather than sequence.[3] Our sense of the ongoing development of his works within any given year is founded on stylistic deductions; the floor might reveal a more objectively based chronology.

> "There is going to be a problem identifying which ghost is which, since the outlines on the floor are of the unstretched canvas."

Of course there is going to be a problem identifying which ghost is which, since the outlines on the floor are of the unstretched canvases. This is especially a problem for the very large paintings such as *Autumn Rhythm*, where Pollock left a relatively blank area around each painting—which can be seen in the installation shots of the 1950 Betty Parsons exhibition.[4] But identifications can be made by the colors used and the relative size.

This leads us to the **second** area of potential information. We can learn more about how contained Pollock's pouring technique was within the boundaries of his canvas ground by analyzing the ghosts. At one point, Lee Krasner told an interviewer that Pollock's works were in effect "unframed space" bleeding off the edges of the canvas.[5] This is not entirely correct. It may be for some of the smaller canvases, but the larger ones were originally large linear complexes floating in space and not extending beyond the limitations of the canvas ground except for stray loops and splatters—which, of course, are defining keys in themselves.

Third, with the smaller works, we may be able to learn which colors tended to bleed off the canvases' edges and which were kept within its boundaries. Here, Pollock's

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* Francis V. O'Connor, Ph.D., is an independent art historian; and Co-editor, *Jackson Pollock: A Catalogue Raisonné of Paintings, Drawings, and Other Works*, 1978 (4 vols.), and Editor, *Jackson Pollock Catalogue Raisonné, Supplement Number One*, 1995.

[1] Recent art history was very much influenced by Erwin Panofsky's more figurative approach to the idea of archeology, as well as the implications of Freud's archeological metaphor for the unconscious. See Michael Ann Holly, *Panofsky and the Foundation of Art History*, Ithaca, NY: Cornell University Press, 1984, pp. 36-37, and Donald Kuspit, "A Mighty Metaphor: The Analogy of Archeology and Psychoanalysis" in Lynn Gamwell and Richard Wells, eds. *Sigmund Freud and Art: His Personal Collection of Antiquities* (Binghamton, NY: State University of New York/ London: Freud Museum, 1989), passim.

[2] See the 1995 *Supplement Number One* to the original Pollock catalogue raisonné [see note 3 below], "Problems for Study," item S/mmmm, p. 59.

[3] See Francis V. O'Connor and Eugene V. Thaw, Editors, *Jackson Pollock: A Catalogue Raisonné of Paintings, Drawings, and Other Works*. New Haven: Yale University Press, 1978. (4 vols.) [hereafter JPCR]; here Vol. 2, "Concordance of Numbered Titles and Catalogue Numbers," pp. xix-xx.

[4] JPCR, Vol. 4, figs. 58-59, pp. 254-55.

[5] Berton Roueché, "Unframed Space," *The New Yorker*, Vol. 25, August 5, 1950, p. 16.

"... Lee Krasner told an interviewer that Pollock's works were in effect 'unframed space' bleeding off the edges of the canvas. This is not entirely correct."

penchant for black as an initial color would seem obvious, but need not be taken as an absolute.[6]

Fourth, none of the above potential studies will be possible without utilizing digital technology to separate out the various paint layers on the floor. This technology was first employed in textural scholarship, where an author's holograph cross-outs could be digitally removed to reveal what was intended to be obliterated. This electronic snooping led to all sorts of discoveries—especially in diaries and correspondence where 19th-century widows and executors crossed out what they considered indiscretions.[7] The same techniques that could separate layers of ink can be used with paint.[8]

This is a relatively simple process in theory, but is rather daunting on the scale of the floor. It is unclear just how much could be done from photography. But understanding the sequence of layers is important. True, as Pepe Karmel has demonstrated, Hans Namuth's process photographs of Pollock at work permitted a certain sequencing of the facture for the large 1950 paintings.[9] But there is no such visual documentation for the bulk of Pollock's poured output, and trying to figure out the layering with the naked eye is impossible:

- because the paints often blended into each other,
- and because Pollock occasionally adjusted the overlaps of poured lines for formal reasons.[10]

The floor is crucial here, since there is also the problem of digitally analyzing actual poured paintings, which are of such enormous value—and sometimes fragility—that it would be difficult to find enough owners willing to allow the wide range of testing that would be necessary, even though the digital scanning processes themselves are completely benign.

Fifth and finally, digital analysis of the floor and actual paintings, where possible, may help to create a digital signature of Pollock's poured facture that may be useful as a tool in the authentication process. As Dr. Flescher and IFAR have been learning, the problems of authenticating works alleged to be Pollock's are complex, and traditional methods are in many ways necessarily subjective. The eye of the connoisseur can spot a fake a mile away; proving the accuracy of the connoisseur's eye is something else again—and technical analysis is not always conclusive given the materials involved.[11] Greater objectively of analysis is needed, and experiments with digital technology could be employed to prove one of two important points.

"The eye of the connoisseur can spot a fake [Pollock] a mile away; proving the accuracy of the connoisseur's eye is something else again ... Greater objectivity of analysis is needed ..."

The first point would answer the question of whether it is possible to isolate a number of typical poured forms that

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[6] For a discussion of Pollock's colors. See Eugene V. Thaw's introduction to the colorplates, JPCR, Vol. 1, pp. xiv-xvi.

[7] I first learned of these techniques through literary investigations undertaken at the University of Virginia in the early 1990s. Digital techniques are being used by conservators in certain circumstances and could be applied to the floor.

[8] For a discussion of recent technology derived from methods used to analyze geography from satellites and experimentally applied to a Pollock, see James Coddington, "The Geography of Art: Imaging the Abstract with GIS [Geographic Information Systems]," *Directions Magazine*, Internet at:
<< http://www.directionsmag.com/features.asp?FeatureID=44>>
During the *IFAR Evening* discussion, Jim Coddington, Chief Conservator of The Museum of Modern Art, indicated this technology will be available within five years.

[9] See Pepe Karmel, "Pollock at Work: The Films and Photographs of Hans Namuth," in Kirk Varnedoe with Pepe Karmel, *Jackson Pollock*, New York: The Museum of Modern Art/ Harry N. Abrams, Inc., 1998, pp. 87-137.

[10] For a discussion and illustration of this, see Francis V. O'Connor, "Jackson Pollock's *Number 2, 1949*," in Paul D. Schweizer, *et al.*, Editors, *Masterworks of American Art in the Munson-Williams-Proctor Institute*, New York: Harry N. Abrams, Inc., 1989, pp. 179-83 and illus., p. 182.

[11] For a discussion of all this, see O'Connor, "The Need for Consensus Connoisseurship in the Authentication Process," paper delivered at a session organized by the Catalogue Raisonné Scholars Association at the CAA convention in New York on February 13, 1997, and chaired by Barbara Buhler Lynes and Roberta K. Tarbell. It has been published as Commentary No. 3 on *O'Connor's Page*, at <<http:// members.aol.com/ FVOC>>

"Is something of Pollock's 'body English' imposed on his lines in such a way as to be legibly his?"

are uniquely Pollock's and use them to compare with similar forms in works alleged to be his. If pouring was Pollock's "signature style," then do his poured lines add up literally to a personal signature comparable to the ink lines with which he wrote his name on a check?

The second point would answer an important and vexing question implicit in the first: Can Pollock's poured lines be considered, in themselves, comparable to another artist's brushstrokes? I have often wondered if the paint propelled into the air by Pollock's hand carried with it anything specific to that hand—as, say, those form-defining little lines of ink or color that Van Gogh employs to such effect in his paintings and drawings. Is something of Pollock's "body English" imposed on his poured lines in such a way as to be legibly his? Or do the laws of fluid dynamics come into play as the falling liquid left his control, and do the resulting forms depend only on the paint's specific gravity and similar physical factors as it moved through the air and landed on the canvas?

Of course, Pollock had accumulated years of experience in pouring out paint upon flat canvases. So factors such as his capacity to aim the paint in a certain direction, or to overlap one color upon another, would be under control. But would the forms they took upon landing be recognizably his—or only what liquids always do under similar conditions? If the latter, would there still be complexes of poured lines that would be unique to him and to no one else?[12]

I am sure, by this time, Helen Harrison is wondering who is going to pay for all this. Well, why not IFAR—that is, the International Foundation for *Art Research*? It is devoted to exactly what I am talking about—art research—and it ought to set up a joint pilot project with the Pollock-Krasner House next week that could at least parse out the various factors in what I am proposing and how to go about realizing them on the practical level.[13]

Doing so—to sum up—would contribute to our understanding of the chronology of Pollock's oeuvre, the overall imagery of the work before it was stretched, and the recognizability of the artist's touch in his poured canvases. Most importantly, the analysis of his touch would have important implications for the authentication of his work.

So—let's start digging into the archeology of Pollock's painting floor!

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[12] Helen Harrison, the Director of SUNY's Pollock-Krasner House and Study Center at East Hampton, mentioned during the question period the interesting research done by Richard P. Taylor of the University of New South Wales in Sydney, Australia, concerning fractals in Pollock's work. Taylor, who spoke at the Pollock-Krasner House in August 2001, reported he found them in the paintings but not in the floor. Fractals are endlessly ramifying mathematical constructs that can be used to analyze such things in nature as the tendency of small forms to mirror large forms. It is unclear if the identifying of these in Pollock's paintings is describing only natural flow patterns or something specific to Pollock's hand in those patterns. See, for a general reference, "Jackson Pollock's Fractals," Ivars Peterson's *MathTrek*, September 20, 1999 (Internet), which reports on Taylor's research as published in the June 3, 1999 issue of *Nature*.

[13] **EDITOR'S NOTE:** Dr. O'Connor's suggestion that IFAR fund this intriguing research was not made known to us prior to his talk. We are pleased to consider this project along with many others important to us.

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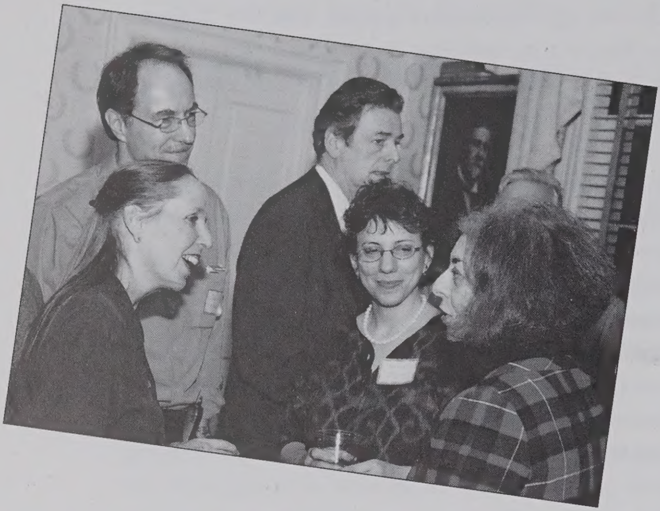
(⟶ *continued next page)*

AN IFAR EVENING: JACKSON POLLOCK'S STUDIO FLOOR



Left to right: Helen A. Harrison speaking with Harriet Irgang and Avis Berman.

Carroll Janis with Sharon Flescher. Walter Klein in rear.

Left to right: Kerri Buitrago, Nicholas Thaw, and Charles C. Bergman.

Jim Coddington.

Left to right: Nicholas Thaw, Pepe Karmel, and Sharon Flescher.

JACKSON POLLOCK'S STUDIO FLOOR

AUDIENCE QUESTIONS

Q If one had an infinite amount of money to do what Dr. O'Connor suggests, what would be the sequence?

A **Francis V. O'Connor:** I would defer to the conservators in the audience and others who have been using digital technology. I have never done this. I can only conceive of it conceptually, but it seems to me that an adequate pilot project would be to find a particularly intriguing couple of square feet of the floor and apply the technology to it, to see if it is possible to just peel the layers of paint away. Given the subtlety of these techniques, and after watching the videotape of them peeling those layers of old black ink off to reveal the words underneath suggests to me that there is probably far more to be seen on the floor than can be seen by our naked eyes. These technologies can see very deeply and precisely, and they can see infinitely subtle variations of color. Peeling away digitally a few square feet would tell us what is possible. As with any research program, it would have to be a small pilot project to begin with, and then proceed to see what could be done with the whole floor.

Could this be done with photography? Would you have to bring the digital equipment in and put it right over the floor? I don't know. Some of the restorers [in this room] might know that more readily.

A **Helen A. Harrison:** I don't mean to interrupt, but there is actually a computer program called a "Pollockizer" which a physicist named Richard Taylor from the University of Oregon has been working on as a way of analyzing Pollock's paintings to find fractals in them. He has analyzed over twenty of the paintings, I believe, and he has found fractals in all of them. He gave a talk at the Pollock-Krasner House this summer and showed slides of paintings and of the floor. I looked at them and I said, "That's the floor." And he said, "This is not fractal, of course; it is not a composition; it is not a painting. It is just the floor, an accumulation of random marks." So from that point of view, we will not be able to find a signature. If we assume that the painting composition as we know it is something that Pollock, if not deliberately, but certainly on an unconscious level was creating the way a jazz musician creates a recognizable composition even though it is improvised. We must accept the fact that there is a structure even if we are not aware of it or even if we cannot perceive of it. The machine, the Pollockizer, if you will, can perceive it in the painting and does not perceive it in the floor. I think he was working from reproductions rather than originals, and so it was strictly a structural analysis and had nothing to do with texture or anything like that. But he did come up with, perhaps a primitive, but certainly a beginning of the scientific analysis of composition and structure.

A **O'Connor:** That is fascinating, but the business of fractals is essentially recognizing regular patterns, if I understand it. Charles Seliger has been trying to teach me about that. I think that Pepe [Karmel] showed in his analysis [for the MoMA Jackson Pollock retrospective] that there were certain hubs, certain patterns that radiated out from each other. What I am saying, to be a bit more precise, is to let us see what can be done with the floor because [with it] we do not have to worry about million dollar insurance policies for every square inch. Then when we can see more clearly what is possible, we can go on to actual paintings where possible.

Q [Jim Coddington]: I think Francis O'Connor was right [in his talk] to draw the analogy to manuscripts. What he suggests is possible. He is also right to suggest that it is very hard to do. That said, progress is being made. I would apply the technology to the paintings first and then the floor to discern the patterns in the paintings. I think that, realistically, what is being suggested will be doable in the not too distant future, maybe three to five years.

Others are working on it, and it is a very difficult technical problem. . . . It is a multi-dimensional problem. It is not going to happen quickly, but I do believe it is doable.

Q I noticed some overpainting on the walls from when Lee Krasner was there. Has any research been done on that?

A **Harrison:** Yes, I think it was a little bit unfair that we identified where the Pollock paintings had been placed, but we did not make any effort to identify which of Lee's paintings had been done where, and some of them do have quite distinctive outlines. She did paint them over periodically and so the ones underneath are not that easy to identify, although some of them have very recognizable shapes that appear in photographs. They are a little easier to place. There are a few and, in fact, I have put up little labels in the rectangles saying which paintings and also when they were done. It shows a certain sequence of her work that is quite recognizable, and certainly with the later things from the late sixties and early seventies, the colors are very distinctive. So, we have tried to make a stab at it.

Q Not a question, but a comment. I think the floor does have merit in the examination of the spectroscopic examination of the paints. As many might know, the FBI lab has analyses of paints, of various automobiles, and inks and various things that are used in either commerce or art. By examining those things, you can tell the age. If it matches the same spectroscopic picture of the floor paint, that would give you some analysis, and it could be done quite easily. *Scientific American* magazine has written articles, not on painting so much, but on the use of paint to be examined and matched up to where it came from and how it was used and where and when it was made.

A **Harrison:** That has been done at least a couple of times that I know using samples of paint from the floor, I believe at the NYU paint analysis laboratory. We are lucky to have the paint cans because then we know the formulation of the paints that were used: the Pittsburgh, primarily Devoe and Reynolds, also some Duco enamel. What it can tell us is that, yes, this paint has the same constituency, same chemical components as the paint in Pollock's work. What it can't tell us is who put it on the canvas. It tells what it is, but it can't tell you what it isn't.

Q Might there be something interesting to be learned by taking off the Homasote that is on the walls? Do you think there is anything characteristic or informative about the underlying barnboards?

A **Harrison:** It would be interesting to take the studio back to the way it looked when Pollock worked there, but then you would obliterate all of Lee Krasner's tenure, so although it could be done, I don't think it would be appropriate to do it.

Q One could take the Homasote boards off carefully and put them back up again.

Harrison: Oh, you mean, just to see what it looks like underneath?

Q And photograph it if you found something interesting.

A **Harrison:** It could be done. I think that there are arguments in favor of not removing the covering of the floor because then you create a hybrid which is very unusual. Normally when one artist moves into a previous artist's studio, they obliterate all traces of the previous occupant, but in this case, both artists' tenures are represented although, to be brutally frank about it, most people come to see the Pollock floor. When they're in there, they also realize that there is a Krasner presence. I've had more than one visitor say, "Oh, yes, now I see, she was in here, too, and what she did in here has some relevance and some meaning."

So, we seduce them in, and we give them more than they expected. That has actually been quite valuable. It has worked out well. It is a good balance, but I would be a little nervous about taking down the Homasote. Partly because of its age; it gets brittle after a while and getting it down and getting it back up again might be somewhat problematic and, need I say it, expensive. So, for the time being, until our guardian angel comes down and settles a giant load of money on us, I'm afraid it is going to stay the way it is. In fact, when Meg Perlman called in New York Conservation Associates, quite wisely, there really wasn't a budget for that, and it had to be absorbed as part of an unforeseen cost of getting the place up and running. It was well worth the expense and the trouble, but it really was quite unforeseen and it caused some severe financial difficulties in the early years.

Q **[Pepe Karmel]:** Francis, I was particularly interested by the issue you raised concerning the difficulty of matching up the existing canvases to the patterns on the floor because of the fact that there is canvas turned back. I know from my own experience of having worked on the Pollock exhibition that this can range considerably. *Autumn Rhythm* has almost a foot of canvas turned back at one side, much less at the other side. There is a painting in the Wadsworth Athenaeum with six or seven inches turned back, if I remember correctly, just on one side. That is the only one I can think of where you can actually see him cutting into the paint surface which is an old cliché that, as you pointed out, is simply not the case. But I wondered whether, when you were working on the catalogue raisonné, if, beyond the measurements published in the catalogue, you had kept any record of this phenomenon of extra canvas?

A **O'Connor:** No, it never occurred to us at that time that it would be an issue. I did ask the people in Australia to estimate the actual size of *Blue Poles*, and somewhere in my files, I have that data, but this was not an issue back in the seventies. This is something that came out of the studio after Lee's death in 1984. It is a stumbling block in identification because as we can see with the black pourings, sometimes Pollock is very close to the image when he cuts things out and sometimes, as here, there are simply drapes of extra canvas, so it is a practical matter that has to be calculated into judging what we are actually seeing on the floor.

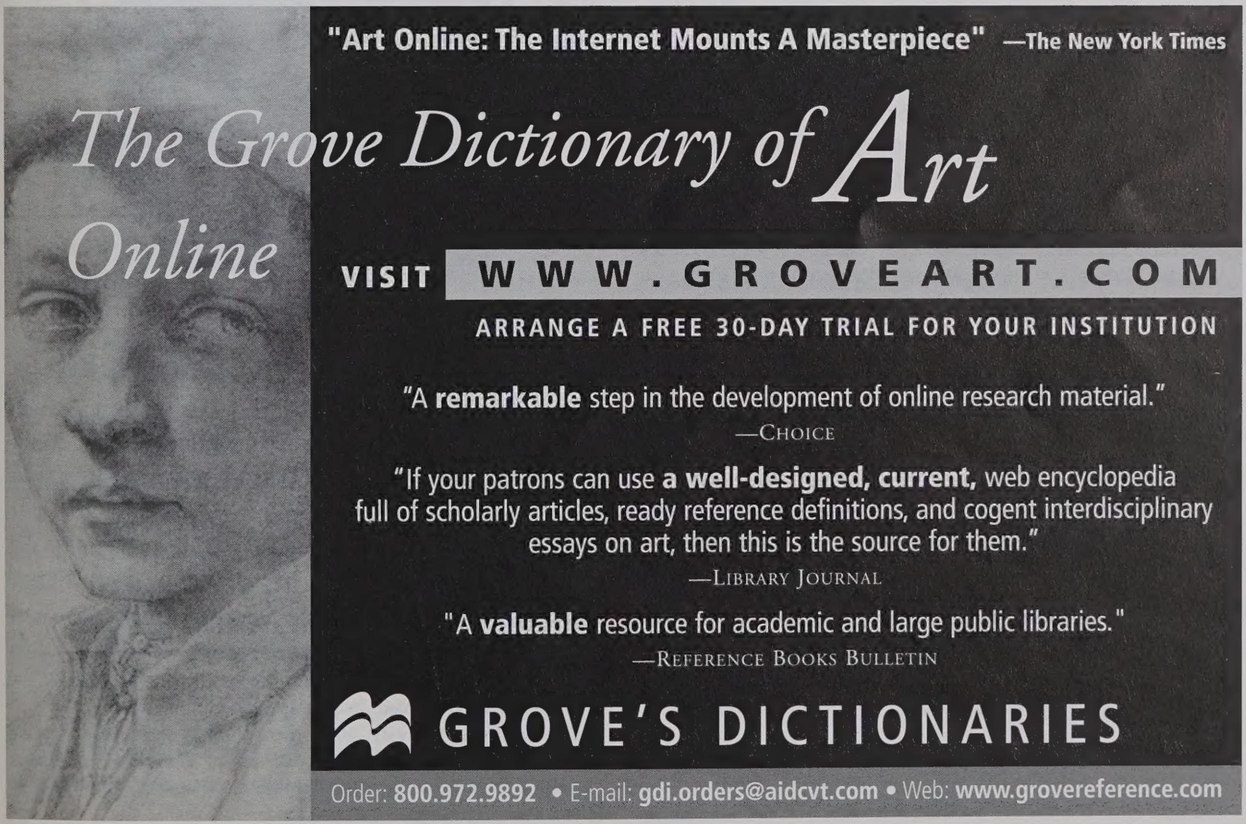
Harrison: There is also the question of the paintings on Masonite, on the large four-by-eight Masonite sheets like *Number 5, 1948*, the one that belonged to Alfonso Ossorio, that is on Masonite. One of the [David] Geffen pictures is also a large painting on Masonite, and then there are numerous small ones. There are also other surfaces that Pollock used. So if you have an edge, it could very well be an actual edge of a piece of plywood or Masonite, too, so it's not guaranteed that it is going to be the edge of a canvas. Unless you were to find something that specifically matched or that was exactly three inches smaller on all sides, you would have a difficult time. With the white one it is kind of intriguing because he did not underpaint in white all that often.

Q Was he applying gesso?

Harrison: We don't know if it is gesso or actual underpainting; it could be *Cathedral*, that's underpainted in white. It could be *Enchanted Forest*, the one from Peggy Guggenheim. So some of them are roughly forty-eight inches wide, they are very tall and they have a white underpainting. That is the kind of detective work that makes the floor fun.

Sharon Flescher: This is a good point to end. I want to thank our speakers and audience and invite you to join us for wine and cheese.

. . .



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Putting the IFAR Cuzco Inventory to Work

FREDERIC J. TRUSLOW*

PREFACE: In 1983-84, IFAR organized, staffed, and found funding for a photographic inventory of 2,252 Spanish colonial paintings in 34 churches and one museum in and around Cuzco, Peru. The project was undertaken at the request of the Archbishop of Cuzco and the Peruvian government at a time of increasing thefts from vulnerable churches, but since that time these entities have not made use of the inventory. Plans are now under way for it to take on its intended role as a means of identifying the contents of these churches, protecting against theft, aiding in recoveries, and supporting research and education. This article explores the additional steps needed, after the photographs have been taken and the index cards filled in, to turn this data into a useful tool for art protection and academic research.

■ ■ ■

As the seat of Spanish colonial government and the Catholic Church in South America for 300 years, Peru possesses an extraordinary heritage of religious buildings, art works and furnishings. Much of this heritage, particularly the contents of rural churches, is disappearing through theft, dissipating an irreplaceable cultural record and scattering an essential resource for religious worship, tourism, academic research, and local development.

Official statistics of the National Police of Peru show, for example, that 130 churches reported thefts during the period 1996-2000, including 74 churches in the Cuzco area. The police estimate, however, that losses were underreported and that they actually affected over 200 churches in the country during that period.[1] Over approximately the same period, some 2,700 works, valued at more than $8,000,000, were estimated to have been stolen.[2] In some regions the rate of loss is even greater. The Archbishop of Huancayo, in the central mountain region, estimated in December of 2000 that over half of the 16th, 17th and early 18th-century art in the churches within his jurisdiction had been stolen, and a local art historian estimated that of 1,500 works originally in the area, only 500 remain.[3]

Although the losses and occasional recoveries are recurrent front page news in Lima newspapers,[4] Peru does not have an effective system for the protection of its colonial heritage. The quantity of places and works to be protected is huge (thousands of colonial churches, many in remote locations, and an estimated 1,000,000 religious paintings and many more millions of objects of all kinds produced in the Colonial period). Rural churches often do not have priests, and sometimes not even custodians, in residence. Public resources are scarce, and other priorities, including poverty and terrorism, more pressing. The heads of relevant government agencies change frequently. Government, church, and private organizations have often been unable or unwilling to work together. Law enforcement is lax and convictions for theft rare. Meanwhile the market value of colonial art increases, and with it the boldness and sophistication of thieves.

A major handicap has been that Peruvian churches and museums generally lack organized and accessible photographic inventories. Photographs are, of course, an essential part of any protection regime, since they make it possible to identify and prove prior ownership of a stolen work.

How can this gap be filled? Commentators and policy makers in Peru tend to picture a comprehensive national inventory, extol its obvious virtues, and then bewail the difficulties of funding and organizing such an enormous effort. They may be approaching the problem from the wrong end. A better place to start is with the photographic collections or inventories, like the IFAR inventory, that already exist, thanks to many different independent organizations or individuals, and cover thousands of colonial art works in every part of the country.

These existing inventories are not comprehensive, and vary in focus, quality, and availability, but provide important raw material for the creation, in the future, of an accessible, well-organized database. They have three great virtues:

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* Frederic J. Truslow, Chairman of the Board, ILAAD. ©2002.

[1] El Comercio, Lima, Peru, December 25, 2000, p. 1.

[2] El Comercio, June 21, 1999, p. a2.

[3] El Comercio, December 26, 2000, p. a8.

[4] As recently as February, 2002, two paintings were stolen from a church in Tinta, near Cuzco, covered by the IFAR inventory. Fortunately good police work produced a recovery. *La República*, Lima, Peru, February 10, 2002, web page 1.

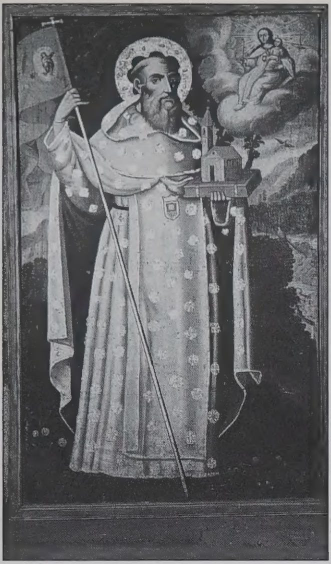

Figure 1. *Virgin and Child appearing to St. Peter Nolasco*, 18th century, oil on canvas, 124 x 110 cm. Missing from St. Peter the Apostle Church, Urubamba. Photographed 1983 by IFAR.

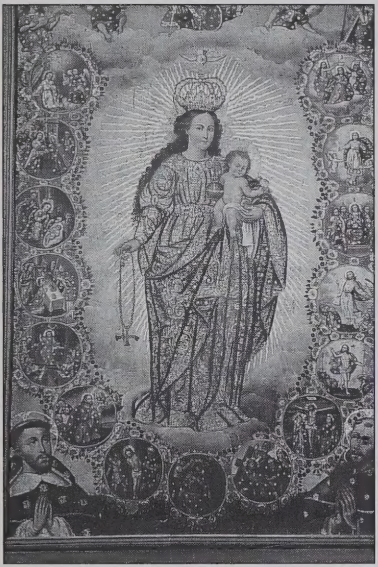

Figure 2. *Madonna of the Rosary with Sts. Francis and Dominic*, 18th century, oil on canvas, 192 x 134.5 cm; hole on St. Francis' eye. Missing from St. Peter the Apostle Church, Urubamba. Photographed 1983 by IFAR.

". . . Peru does not have an effective system for the protection of its colonial heritage."

First, many of them were created by experienced art historians or connoisseurs, and reflect the knowledge and sophistication of their creators. Second, they are literally irreplaceable, as many of the art works photographed have since been stolen or disappeared. And third, it is considerably less expensive to start a database from existing photographs than from scratch.

What has to be added to make these existing inventories useful? First, the inventories generally predate the computer, and need to be digitalized, using one of the powerful software programs now available for organizing images and data. This will allow the structuring, searching, accessing, and communication, at low cost, of an otherwise unwieldy quantity of material. It is most important to design and input the database under the guidance of expert art historians with real knowledge of the material being inventoried, since the database will need an accurate and well designed classification system supporting both academic research and easy searches for specific works.

Second, it is necessary that the inventories reach critical mass: there should be enough works accessible in the database so that it is worth consulting. This can be accomplished at the start either through consolidation of existing inventories or the sharing of data between networked inventories. Thereafter, the database needs to continue to grow. A system should be created for adding new information steadily, both from other existing inventories and from new photographic campaigns.

Third, there needs to exist an ongoing organization or alliance of organizations devoted to assuring that the database will be used both for academic purposes of education and research, and also to provide information about lost or recovered works to police and other art protection organizations. Well-established fields of art have their academic and cultural champions, but the field of Latin American colonial art is just getting started. The creation of the database would in itself advance this process of institutionalization, providing a methodology and an encouragement to the owners and custodians of Peru's heritage to create more inventories, and to better use the available information for art protection. But the process must be a voluntary and cooperative one; it can succeed only if owners of existing inventories are willing to make them available, and if government, church, academic, and cultural organizations are ready to work together.

THE IFAR CUZCO INVENTORY

The IFAR Cuzco inventory is an important part of this mother lode of already collected information. I was fortunate to be present at its creation by the Comité Central de Defensa del Patrimonio Artistico Religioso del Cuzco in Cuzco in the summer of 1982. The Committee, a blue ribbon group including the Archbishop of Cuzco, the local director of the National Institute of Culture (INC), the Mayor, and other dignitaries, had been formed to combat thefts from churches in the area. My law firm in Washington, D.C. was at the time counsel to the Government of Peru for the recovery of its cultural patrimony. Some of the cases we had handled involved colonial art recoveries, but it was exceptionally difficult to recover the stolen works without

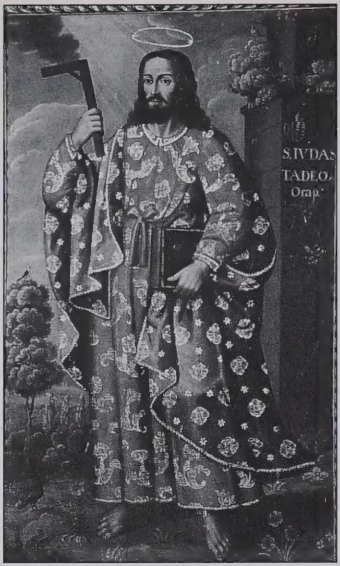

Figure 3. *St. Judas Thadeus*, 18th century, oil on canvas, 160 x 97.5 cm. Missing from St. Peter the Apostle Church, Urubamba. Photographed 1983 by IFAR.

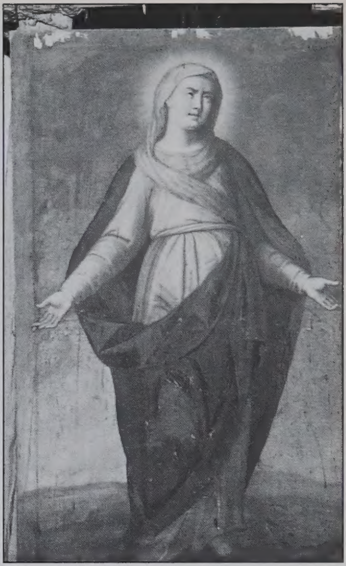

Figure 4. *Virgin Mary*, oil on canvas, 128 x 78 cm. Missing from Santiago Church, Ollantaytambo. Photographed 1983 by IFAR.

a pre-theft photograph as positive identification. By pure chance I was in Cuzco, and attended a meeting of the Committee at which this problem was discussed. The Committee decided to undertake an emergency photographic inventory in the churches of the Department of Cuzco.

On returning to the States, I called Bonnie Burnham, then Executive Director of IFAR. IFAR had already established a reputation as a leader in the field of art theft recovery. Thanks to Bonnie's enthusiasm, IFAR spearheaded funding for the project through the Samuel H. Kress Foundation, the Organization of American States, and some private donors. The inventory was carried out jointly by IFAR, the Archdiocese of Cuzco, and the INC, and total IFAR funding was approximately $47,000. Many people, too many to name here, generously volunteered their time and support.

"The inventory was carried out jointly by IFAR, the Archdiocese of Cuzco, and the INC."

Field work began in August 1983, when a group of six international volunteers assembled by IFAR, including four art historians and two photographers, joined a Peruvian cataloguing team from the INC and the lay organization of the Archdiocese, the Asociación Populorum Progressio. The local communities take very seriously the protection of their churches; the first visit by the team to a church outside Cuzco, the richly decorated Church of the Immaculada in Checacupe, set off a riot led by the local mayor in defense of the town's patrimony, which was only calmed through the intervention of the Archbishop. As word spread, however, that the visitors were defenders, not looters, work proceeded more smoothly, and by the end of the first campaign, 327 paintings had been photographed, 12 churches inventoried, and IFAR and the team were declared honorary citizens of Cuzco.

On the second visit, in December 1983, the IFAR and Peruvian team focused on the Sacred Valley of the Urubamba, the valley that leads to Machu Picchu, photographing 637 paintings in 16 churches. A third campaign, in July 1984, covered many of the larger collections within the city proper, photographing 1,288 paintings in 6 churches plus the Archbishop's museum. The inventory focused almost exclusively on paintings, inventorying in all 2,252 paintings in 35 churches and one museum. It also included about 50 silver objects. A particular accomplishment of the project, as an "Emergency Inventory" aimed at documenting works vulnerable to theft, was to include in its coverage about 750 paintings in 22 of the smaller, less protected rural churches.

The emergency nature of the project caused the team to limit itself to photographing and basic identification of the largest possible number of works. Attention was paid to lighting and, where necessary, works were brought down from the walls to get good pictures. Only a limited amount of other cataloguing information was recorded, generally the subject matter of the work, its location in the church, and sometimes its condition or the extent and nature of damage. In almost all cases the authors of the works, painted in the 16th to 18th centuries, were anonymous, and styles and periods were not generally identified. Almost all photographs were 35 mm black and white, with several hundred larger negatives in the first campaign, and about 100 color slides in the third campaign.

"As a consequence of the breakdown in cooperation between the two principal Peruvian entities, . . . the Emergency Inventory was never made available in Peru for art protection or study. . . . The history of the Emergency Inventory is instructive. . . ."

On completion of the third campaign, IFAR prepared four sets of the inventory on index cards with photographs attached. One set was retained by IFAR, and three were delivered in mid 1985 to the new Archbishop of Cuzco, who had been appointed during the inventory. The Archbishop was expected to distribute the copies of the inventory among the Archdiocese, the INC, and the parish priests, but this never happened. The Church apparently became concerned that the inventory might actually stimulate thefts, and there were disagreements between the Church and the INC as to their respective roles and the best methods to protect colonial religious patrimony.

Lack of concerted direction from Peru, together with a shortage of staff, the press of other business at IFAR, and Bonnie Burnham's move to the World Monument Fund in late 1984 brought the project to a close after the third campaign. IFAR had considered funding additional photographic campaigns, but concluded that it would be advisable to organize and publish the material already gathered before further expanding the inventory. Additional funding could not be obtained from the OAS, one of the Emergency Inventory's principal initial supporters. Furthermore, IFAR had fulfilled its commitment to the Emergency Inventory program by successfully providing funds, staff, and administrative direction to the initial three photographic campaigns.

AFTERMATH

As a consequence of the breakdown in cooperation between the two principal Peruvian entities concerned with Peru's colonial heritage, the Church and the INC never worked out, much less implemented, a system for protecting and recovering church art in Cuzco. Thus the Emergency Inventory was never made available in Peru for art protection or study. The INC office in Cuzco did keep on with the inventory, and by 2000 had catalogued about 9,000 pieces in over 100 churches and chapels. Since the INC did not receive its copy of the 1983-84 inventory, about 800 of the works subsequently photographed by it duplicated photographs already in the IFAR inventory. The Archbishop did not participate in the INC inventory after 1984. IFAR's set of photographs and index cards and the negatives were stored for many years at the World Monuments Fund, where they were available to researchers but not widely known.

After completion of the Emergency Inventory, in the late 1980's and early 1990's, Peru, including the area around Cuzco, was plagued by terrorism. The Shining Path terrorist insurgency exacerbated the existing disorder and poverty, reduced tourism and contributed to thefts and losses of

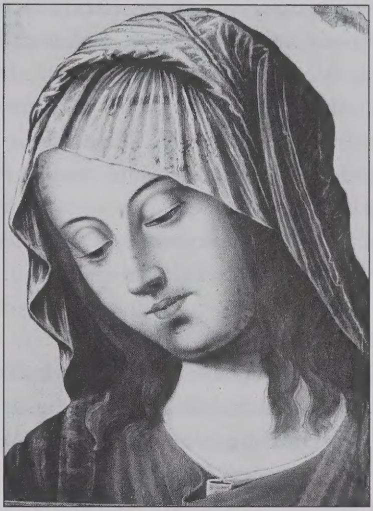

Figure 5. *Head of the Virgin*, oil on tin. Missing from Convent of La Recoleta, Cuzco. Recovered from apartment of Peruvian cultural attaché, La Paz, Bolivia, October 2000. Photographed 1983–84 by IFAR.

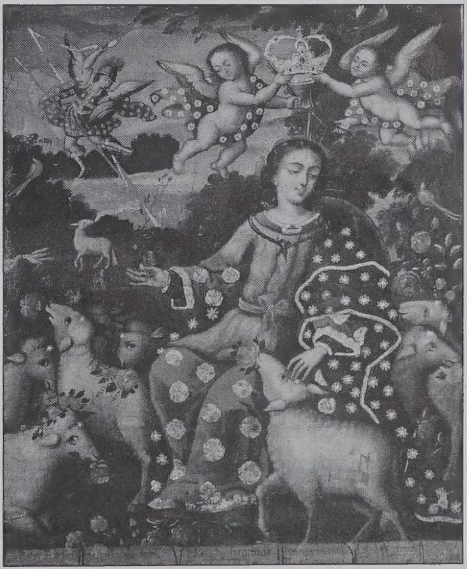

Figure 6. *Virgin as the Good Shepherdess with St. Michael*, 18th century, oil on canvas. Missing from St. Peter the Apostle Church, Calca. Photographed 1984 by IFAR.

art works. Lack of resources of both the Church and the State, as well as lack of cooperation between them, impeded an effective defense. Although the terrorists were brought under control by 1993, and tourism has since revived, art theft is still a major problem. Stolen works are commonly smuggled from Cuzco over the nearby border to Bolivia, and feed a thriving antiquities trade in La Paz, Bolivia's capital.

The history of the Emergency Inventory is instructive. First, it shows that institutional cooperation, though necessary, cannot be assumed, even when the institutions involved—the Church and the INC—have a clear common interest in addressing a problem as acute and obvious as that of religious art theft. Second, it shows the utility of intervention by an outside player, IFAR, which resulted in the production of a valuable, specific cooperative tool, the Emergency Inventory. Third, it shows that a project-by-project approach is not enough, and suggests the need for an ongoing institution that can, over an extended period of time, focus attention and resources on a specific objective, the protection of Peruvian colonial art.

CURRENT SITUATION

In July 2000 an assistant and I visited Cuzco for a week to see how the churches had fared during the 16 years since the Emergency Inventory was completed. We were told that all the paintings in one church had been lost. We visited ten other churches and checked their paintings against the Emergency Inventory. Of a total of 397 paintings originally photographed in this nonscientific sampling of eleven churches, 65 paintings, including 7 of those illustrating this article, could not be found, for a loss rate of about 1 in 6. Still, there are some great successes; the churches of Checacupe and Pitumarca, south of Cuzco, are beautifully restored and have suffered very few losses, wonderful images are to be found in almost every church, and the collections of the Archbishop's Museum and many of the larger churches of the city are extraordinary. Parishioners in many communities sleep in turns in their churches, and guard them vigilantly.

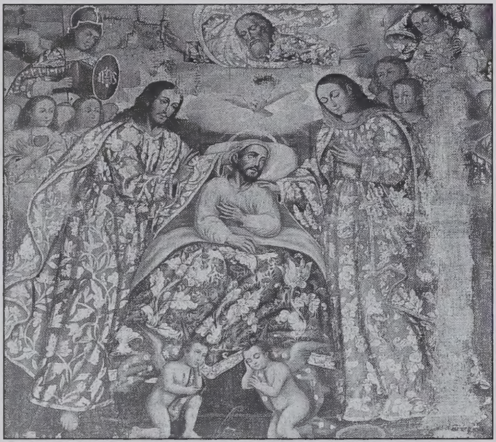

Figure 7. *Death of St. Joseph*, 18th century, oil on canvas; water damage on right side. Missing from St. Peter the Apostle Church, Calca. Photographed 1984 by IFAR.

Art theft produced a diplomatic scandal in late 2000, when the Bolivian police seized over 200 colonial artworks from the apartment of the cultural attaché of the Peruvian embassy in La Paz. Bolivia is now seeking his extradition from Peru (Fig. 5). Seven of the seized works were documented in the IFAR inventory, and this evidence was instrumental in establishing their provenance.

PUTTING THE INVENTORIES TO WORK

The Cuzco inventory is now helping to protect Peruvian colonial art in a much more extensive way. The unfinished business that it so clearly represented led me to team up, in 1999, with Francisco Stastny, Professor of Art Emeritus of the University of San Marcos, Lima, Peru. Professor Stastny is recognized as one of Peru's foremost art historians for the Colonial period, and has, through decades of teaching, research, and directing two Peruvian art museums, built an extensive personal collection of over 20,000 photographs documenting colonial works throughout Peru (Fig.9). These include a photographic inventory of 1,650 works in 16 churches of the Colca Valley of Southern Peru carried out in 1987 with support from the Ford Foundation, as well as works in Lima, Trujillo, Arequipa, the Mantaro Valley, and other locations.

Together, we have formed the Institute for Latin American Art Documentation (ILAAD), a nonprofit organization based in the United States, to promote the protection, study, and understanding of endangered national patrimonies throughout Latin America. We welcome the participation of others who share these objectives. ILAAD's initial focus is to organize and make accessible to the academic community already existing Peruvian colonial art inventories, and to use them to protect the colonial cultural heritage of Peru and neighboring countries. It will work closely with other organizations, including government agencies, foundations, churches, universities, museums, and libraries, as well as private collectors and dealers, to achieve its purposes, recognizing that the combined efforts of many independent entities will be necessary.

In particular, ILAAD is teaming up with the University of San Marcos, the Western hemisphere's oldest university, to establish an Art Documentation Center in Lima to catalog, study, and protect Peru's colonial art heritage, thanks to the support of its rector, Manuel Burga. The Art Documentation Center is expected to be housed on the property of the Temple-Radicati Foundation, an independent nonprofit organization linked to the University, and will be directed by Professor Stastny.

ILAAD greatly appreciates IFAR's cooperation in allowing the Cuzco Emergency Inventory to be included in this program. We also acknowledge the help, among others, of the staffs of the Frick Art Reference Library and of the Cornell Institute for Digital Collections, and the Peruvian University of Applied Sciences, all of which have provided technical advice and encouragement.

> "We have formed the Institute for Latin American Art Documentation (ILAAD) . . . to promote the protection, study, and understanding of endangered national patrimonies throughout Latin America."

BENEFITS OF A CRITICAL MASS DATABASE

The Stastny and IFAR collections together document well over 10,000 works, the great majority of these being from the Stastny collection. We are now seeking funding to organize this material into a computerized, cross-referenced, searchable database. When so organized, a task of about two to three years, the database should be immediately useful in a number of ways:

- It will provide a robust system of classification and cataloguing and an organizational model useful in the creation of inventories by other researchers, churches, museums and collectors.
- It will underpin the new Art Documentation Center at the Temple-Radicati Foundation of the University of San Marcos. The Center will bring together international scholars and students, and strengthen the teaching of art history and research in the University of San Marcos and other Peruvian universities.
- It will provide, for the first time, a significant computerized archive of colonial works for identification and checking, under appropriate controls, by law enforcement agencies, owners, art dealers and auction houses, thereby strengthening the protection and promoting the recovery of stolen works.
- A version of the database, on compact disc or other electronic format, can be developed for subscription internationally by universities and researchers, providing students and scholars with access to many more works, styles and subjects, geographically and chronologically, than previously available. This will strengthen Spanish Colonial Art as an academic field, facilitate teaching, and help in preparing survey texts.

The database can and will continue to grow. For example, 10,000 additional works in museum and university collections that are currently inaccessible are being made available to us. ILAAD will also try to include or cross reference other existing photograph collections in Peru and the United States. In addition, new photographic expeditions can be organized to document other works. ILAAD's efforts will complement inventory building by other organizations in Peru. The INC, in particular, is carrying out a pilot project with IBM and the Archdiocese of Lima to catalogue works in two of the principal churches of Lima, as well as objects from pre-Columbian periods. The Church's Episcopal Conference is planning a nationwide inventory. ILAAD expects to communicate and coordinate with both these programs.

ART PROTECTION ACTIVITIES

Full use of the database involves two complementary but rather different worlds, the academic and what, for lack of a better phrase, might be called the art protector. To keep these activities separate, the Art Documentation Center will focus on research and educational uses of the database under the aegis of San Marcos University, while art protection activities will be carried out by ILAAD.

Currently, no private organization devoted to the protection and recovery of Spanish Colonial art works exists, nor do I know of (although I would appreciate hearing about) other organizations protecting other specific categories of endangered patrimony that might serve as models for such an organization. The closest model may be the Art Loss Register (ALR), a commercial organization to which IFAR licensed its theft records in 1991, and whose United States operations were managed by IFAR until 1997. ALR maintains a database of missing or stolen artworks of all kinds, a "negative" register, as opposed to the "positive" ILAAD database.[5] ALR compares its database constantly with auction and exhibition catalogues, and provides information to Interpol and national police organizations. ILAAD will

> "ILAAD greatly appreciates IFAR's cooperation in allowing the Cuzco Emergency Inventory to be included in this program."

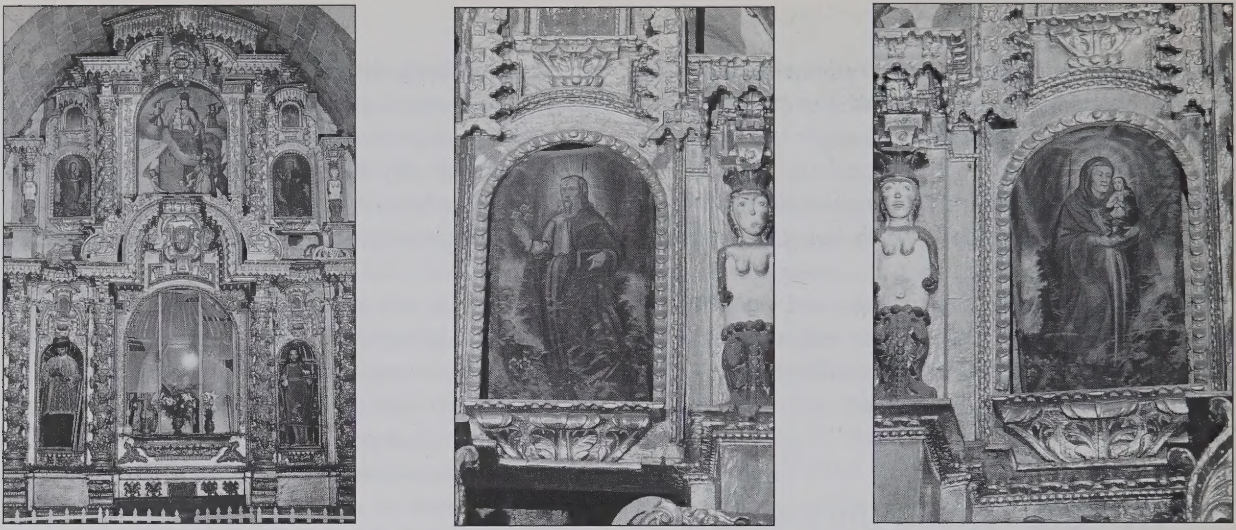

Figure 8. Altarpiece, probably 18th century, nave, fourth chapel on right, St. Peter the Apostle Church, Urubamba. The *St. Joachim* (mid-level right) and *St. Anne holding the Virgin* (mid-level left) have since been stolen. Photographed 1983 by IFAR.

explore ways to include in the ALR register those works in the ILAAD database known to be lost or stolen, and cooperate with police organizations, both inside and outside Peru, much as ALR does.

Probably ILAAD's principal activity will be to answer inquiries, from reputable and identified parties needing to determine or confirm provenance of particular works, concerning whether such works have been documented in the database. It will follow procedures similar to those established by IFAR and continued by ALR to assure confidentiality of sensitive information, privacy of inquiries, and an audit trail. ILAAD will publicize the availability of this search function to encourage government and religious organizations, auction houses, dealers, insurance companies, and documented owners of works to benefit from use of the database. To assure that searches are accurate, and that the information in the database, particularly the location and ownership of works, is not misused, and does not become a catalogue for thieves, ILAAD will keep the database confidential and conduct all searches itself or in conjunction with the ALR, similar established organizations, or police agencies. It intends to have the database become a well known and useful tool for art protection, which will in turn encourage churches, museums, and collectors to register their works. Colonial art has not usually been insured in Peru and elsewhere in Latin America, but creation of the database may encourage greater use of insurance.

Given the obvious security concerns affecting colonial art works, and to preserve the privacy of owners, ILAAD expects as a matter of policy not to publish or publicly disclose the sites or ownership of works in vulnerable locations. On the other hand, it favors making non-sensitive information in the database broadly available for education and research, as well as for art protection, but recognizes that owners of inventories will not contribute information on collections to the database unless their rights and concerns are respected. ILAAD will thus respect restrictions on publication or educational use imposed by owners of such information.

"Beyond administering the database search function and supporting the Documentation Center, ILAAD expects to look for ways to fill gaps in the present art protection system in Peru."

Beyond administering the database search function and supporting the Documentation Center, ILAAD expects to look for ways to fill gaps in the present art protection system in Peru. These gaps are extensive. Usually the owners of lost works are Peruvian churches, which have other more pressing priorities than protecting their art, and lack any funds for alarm systems or advanced locks, or, often, even a telephone. They often do not have an inventory or photographs of their art works.[6] Even if an inventory exists, such as those in the ILAAD database, it often has not been provided to the church, or, if once provided, has been mislaid. If a work is stolen, the priest or sacristan may not

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[5] A positive database records all works known in a given category, whether they are stolen or not.

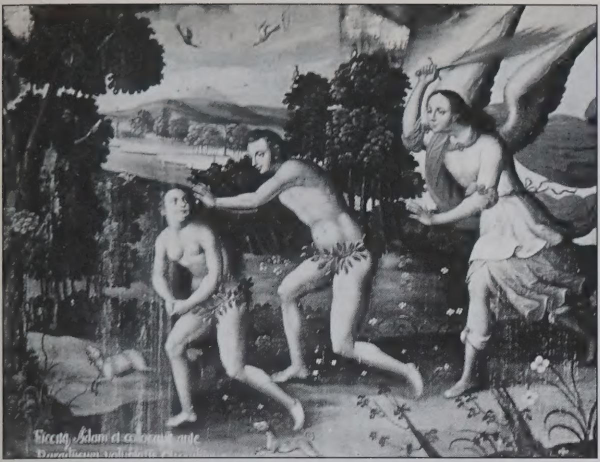

Figure 9. Cuzco School, Anonymous, late 17th century. *The Expulsion from Paradise*. Previously in the Chapel of Hualahoyo, Huancayo, Peru. (Photographed in September 1984, by Francis Stastny, Lima, Peru.)

have reported the theft to the police, or know how to pursue its recovery. Police response is usually not vigorous. Years may pass before a work turns up, by which time the priest or sacristan may have changed, and any recovery effort has ended. The Peruvian government is charged with the responsibility to pursue and recover lost works, but its resources and energies are also limited.

It is not realistic to think that ILAAD can do a great deal to solve most of these problems, given its limited abilities and resources. Still, any organization that strengthens the response of civil society to the problem will be helpful, provided that it works together with other public and private bodies. ILAAD can seek support for specific manageable activities or projects, such as:

- advice to owners on how to recover lost works;
- distribution of inventories to parishes; or
- preparation jointly with the government of a list of "most wanted" stolen works.

Publication of works that have been stolen, such as the paintings illustrated in this article (Figs. 1-9), can help in their recovery. These activities could help stimulate more concern about art theft in society at large, especially if two other events happen at the same time:

- there are successful recoveries;
- the Documentation Center spurs student and tourist interest.

The best chance for success will come from simultaneous interrelated efforts on a number of fronts.

When the IFAR inventory was launched in Cuzco 19 years ago, the plan of action was limited to the taking of photographs and collecting of identifying data. Now the task is broader: to incorporate that information into a system for art protection, and, to the extent that system does not exist, to encourage its creation. We hope the assembling of a database having as its core the Stastny and IFAR inventories and other existing inventories large enough to be useful can have a catalytic influence, encouraging communication and action that begins to close the gaps in Peru's present art defenses. An inventory is only one part of a system of art protection, but its creation may help jump-start other needed elements of that system.

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[6] An important declaration of a supportive Church policy on art inventory and protection came in 1999 with the publication by the Pontifical Commission for the Cultural Heritage of the Church of a Circular Letter entitled *The Inventory and Catalogue of the Cultural Heritage of the Church: a Necessary and Urgent Task.* Vatican City, December 8, 1999.

Del Sarto Rediscoveries Aided by Science

Workshop Practices Redefined

GERTRUDE WILMERS*

New developments in the scientific analysis of pictures are altering definitions of authenticity in the field of Old Master paintings. Through the examination of groups of works by individual artists, workshop practices are coming to light which reveal with a clarity heretofore unattainable the interaction between master and studio assistants. Last February, for example, Rembrandt scholar Ernst van de Wetering demonstrated at an *IFAR Evening* how certain pictures submitted to scientific procedures such as x-radiography and pigment analysis revealed a much more active role for Rembrandt's assistants in the production of his workshop than had previously been supposed.[1]

Infrared reflectography, a procedure which exposes underdrawing beneath the paint layer, has been particularly useful in examining related pictures associated with specific painters. This, in turn, is affecting the art market, as can be demonstrated by the recent (re)discovery of two paintings attributed to the late Renaissance artist Andrea del Sarto (1486-1530).

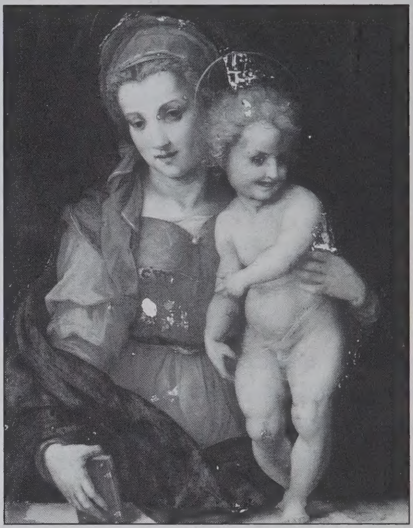

Figure 1. Andrea del Sarto. *The Virgin and Child*. Oil on panel. Sold at Sotheby's, New York, on January 28, 2000; now with the Matthiesen Gallery, London (2002). Shown before conservation.

DISCOVERIES FORMERLY DISMISSED

"Both of the del Sarto pictures appeared on the market after languishing for years in obscurity as 'copies'."

Both of the del Sarto pictures appeared on the art market after languishing for years in obscurity as "copies." Both are on panel and depict "The Virgin and Child," a favorite theme of the artist. The first work (Figs. 1 and 2) drew considerable media attention due to the circumstances under which it was found and sold. The painting's history prior to the twentieth century is unknown. It was donated to a small Episcopal church in West Newbury, Massachusetts, by Clara Winthrop, a friend of Isabella Stewart Gardner, in the years following the construction of the church in 1913, and was relegated to the rectory attic at some point thereafter. Thought to be a copy painted around 1800, the picture remained in obscurity until recent actions by the church vestry led to its inclusion in a sale at Sotheby's New York auction house as an entirely autograph work by del Sarto. There it sold on January 28, 2000, for a record price for the artist of $1.1 million. The rags to riches story was so appealing that it not only drew attention from the *The New York Times*[2] and *People Magazine*, but was featured on both The Today Show and The Oprah Winfrey Show. The picture is now in London with the Matthiesen Gallery which has recently published a study on the conservation of the work and its relationship to other del Sarto paintings.[3]

The second painting (Fig. 3) was purchased four years ago for a modest price by a European collector, also as a copy after del Sarto, at a minor sale in the United States. After receiving a thorough cleaning and conservation to remove disfiguring layers of overpaint, it went on view for a year at the Courtauld Institute of Art in London starting in November, 2001, as the Botti Madonna, an authentic work by the master.[4] The two paintings bracket del Sarto's

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* Gertrude Wilmers, Ph.D., is Special Research Associate, IFAR.

[1] See Ernst van de Wetering, "Thirty Years of the Rembrandt Research Project: The Tension Between Science and Connoisseurship in Authenticating Art, An IFAR Evening," *IFAR Journal*, vol. 4, no. 2, 2001.

[2] The *New York Times* published a long article on the painting by Carol Vogel on February 17, 2000, pp. E1 ff.

[3] *A Del Sarto Rediscovered*, Matthiesen, London, 2001.

[4] The Courtauld Institute has recently published an exhibition catalogue entitled *Andrea del Sarto, the Botti Madonna*.

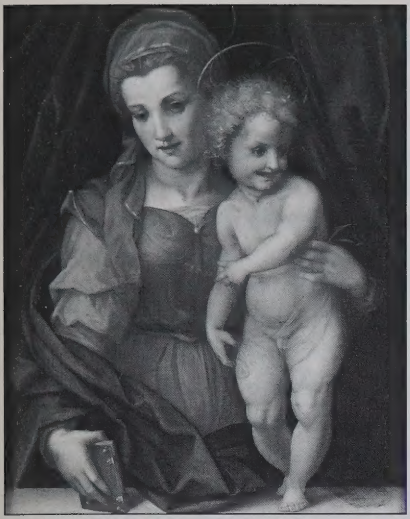

Figure 2. Andrea del Sarto. *The Virgin and Child.* Figure 1, shown after conservation. Photo: courtesy the Matthiesen Gallery, London.

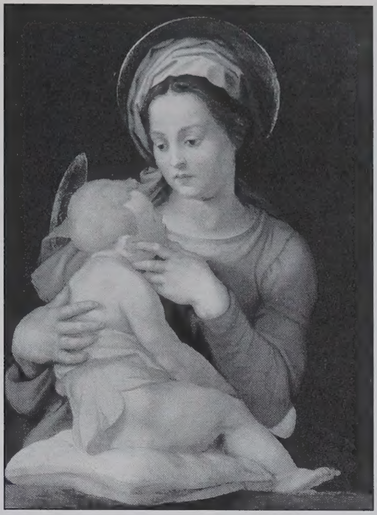

Figure 3. Andrea del Sarto. *The Virgin and Child.* Oil on panel. Temporarily on loan to the Courtauld Institute, London.

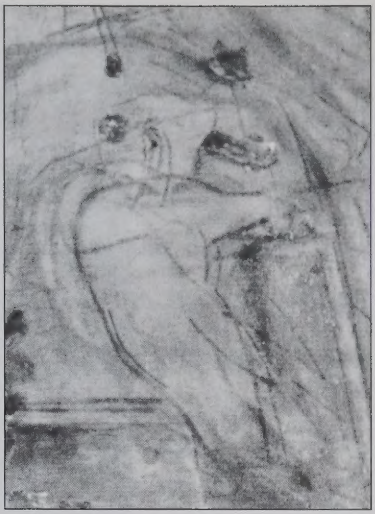

Figure 4. Infrared reflectography of Figs. 1 and 2. Photo Sotheby's, courtesy of Marco Grassi.

career: the picture sold at Sotheby's is considered an early work—c.1516-1517—whereas the Courtauld picture is thought to date to shortly before the artist's death in 1530.

Although certainly newsworthy, the discovery of the two del Sartos is not unprecedented. According to John Shearman of Harvard University, a renowned expert in the field of Italian art and author of a 1965 catalogue raisonné on del Sarto,[5] the artist's *oeuvre* has been in turmoil for some time. This is not surprising as del Sarto was the most esteemed painter of his generation in Florence and, as a result, his work was in such demand that it was reproduced extensively both by the master himself and his workshop assistants and by later copyists. Thus it is not unusual for undocumented works by or after del Sarto to come to light even today. In fact, Shearman recently told IFAR that he saw four authentic paintings by the artist the same weekend he examined the Courtauld picture, none of which had been known at the time his catalogue raisonné was published. In all, stated Shearman, "I could add at least twenty works to my catalogue."[6]

CLUES TO WORKSHOP PRACTICES

Both the Sotheby's and Courtauld pictures and several works related to each of them have recently been the focus of study by infrared reflectography. Examination of these panels has revealed evidence of the extensive use of cartoons. In the Italian Renaissance workshop and thereafter, cartoons were often employed to trace the outlines of a composition onto the surface of the support in a process similar to the use of carbon paper in a typewriter.

Surprisingly, the evidence uncovered by these infrared studies reveals a rather different method of producing pictures in del Sarto's workshop than had been assumed. Previously, it was believed that, when producing multiple versions of the same composition, the master would create a prototype from which a number of replicas could be made utilizing cartoons. These replicas would then be organized, in Professor Shearman's words, "in a kind of pyramid of diminishing authenticity, master-participation, workshop replicas, copies, late reflections, and so on."[7] Instead, it was found that one could no longer speak of a prototype or primary version. Rather, del Sarto seems to have altered specific forms or details of a composition from version to version himself—sometimes making freehand changes in the underdrawing, sometimes modifying details in the paint layer, even modifying or creating additional cartoons to incorporate new ideas. The evidence also reveals workshop participation in both the tracing of the cartoon underdrawing and in the paint layer.

> " . . . these infrared studies reveal a rather different method of producing pictures in del Sarto's workshop than had been assumed."

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[5] John Shearman, *Andrea del Sarto*, Oxford, 1965.
[6] Telephone conversation, January 9, 2002.

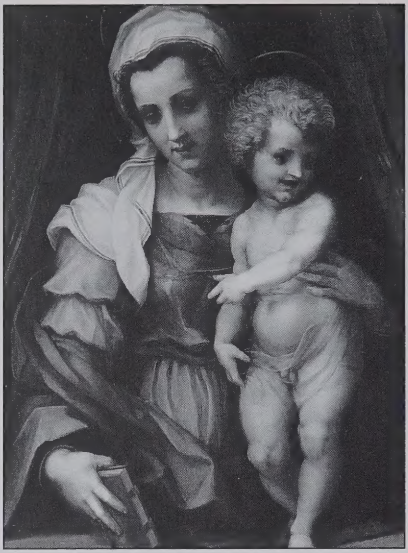

Figure 5. Andrea del Sarto. *The Virgin and Child.* Oil on panel. The National Gallery of Canada, Ottawa.

In the picture sold at Sotheby's, infrared reflectography (Fig. 4) exposes the lines of the stylus where the composition has been traced from the cartoon, but it also reveals strong freehand drawing as well as an evolution in the design from the underdrawing to the final painting. Most notably, in the underdrawing, del Sarto has experimented with the placement of the book which the Virgin holds in her right hand. (Figs. 1 and 2).

A replica of the painting sold at Sotheby's survives in the National Gallery of Canada at Ottawa (Fig. 5). Based on connoisseurship alone, Professor Shearman judged this picture to be only partially by del Sarto's hand in his 1965 study, whereas Sydney Freedberg, Shearman's predecessor at Harvard, dismissed it completely as a student copy in his own catalogue raisonné on the artist published in 1963.[8] This painting has also recently been examined by infrared reflectography, and has undergone conservation.

Shearman and the other specialists consulted by Sotheby's at the time of the sale agree that in the Sotheby's picture the strong, freehand underdrawing is typical of del Sarto's graphic style and thus must be by the artist himself. However, Shearman differs from the other specialists who saw the work[9]—who judge the paint layer to be *entirely* autograph—in his belief that part of the painting, particularly the figure of the Virgin which he finds "rather hard and simple-minded," was probably executed by an assistant.[10] Shearman finds the opposite to be true of the Ottawa painting. Updating his original opinion as a result of new evidence produced by conservation in 1987, affirmed by recent reflectography tests, he now contrasts the fine quality of the brushwork in the paint layer to the "mechanical" underdrawing, traced, he believes, from the same cartoon as the picture sold at Sotheby's. This leads Shearman to imagine a scene in del Sarto's studio where the two paintings are being worked on simultaneously by the artist and members of his workshop, with the master contributing more to the underdrawing of one and more to the paint layer of the other.[11]

Shearman's views concerning the Ottawa painting are supported by the curators at the National Gallery of Canada. As Michael Pantazzi, the museum's Curator of European Art, told IFAR, "The head is moved slightly to the side [of the underdrawing] in the painting so that there are two sets of eyes." This idiosyncracy, he added, is noticeable in other works by del Sarto, and thus adds strong evidence that the artist himself was involved in the execution of the Ottawa picture.[12]

THE BOTTI MADONNA

The Courtauld picture, or Botti Madonna (Fig. 3), has recently received a thorough technical examination in addition to conservation treatment. Like the painting sold at Sotheby's, it is one of a number of versions of the same composition. Stephen Gritt, a conservator at the Courtauld Institute, has recently submitted two of these versions—one at the Royal Collection at Hampton Court, the other in the Duke of Northumberland's Collection at Alnwick[13]—to examination by infrared reflectography. His discoveries seem to reinforce those made during the examinations of the Sotheby's and Ottawa pictures, which point to a continuing and changing process of artist and workshop involvement.

> " . . . Imagine a scene in del Sarto's studio where the two paintings are being worked on simultaneously by the artist and members of his workshop, with the master contributing more to the underdrawing of one and more to the paint layer of the other."

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[7] See Shearman's essay in the Courtauld Institute's catalogue, "Introduction to Andrea del Sarto's Rediscovered Botti Madonna," p. 17.

[8] See Sydney Freedberg, *Andrea del Sarto: Catalogue Raisonné,* Cambridge, MA, 1963, vol. II, pp. 229-30, fig. 171.

[9] These included, among others, Keith Christiansen, Everett Fahy, Hubert von Sonnenburg and Maryan Ainsworth at the Metropolitan Museum.

[10] Quoted by Vogel in *The New York Times,* cited in fn. 2.

[11] Shearman, in the Courtauld Institute's catalogue, p. 20.

[12] Telephone conversation, January 23, 2002.

Although the three panels noted above are roughly the same size, the figures of the Virgin and Child are larger in the Hampton Court version which also differs in certain details from the other two. There is also a drawing of the Child (in the Ashmolean Museum, Oxford) which relates more closely to the Courtauld and Alnwick pictures than to the one at Hampton Court. Having studied the evidence, Gritt imagines the following scenario: the Hampton Court version was made from (now lost) preparatory drawings. A cartoon was made from the Hampton Court version—which shows vigorous underdrawing but no trace of a cartoon—and reduced in size. The surviving drawing was made *after* the Hampton Court version, altering certain details that were then incorporated into the cartoon. Gritt, with the concurrence of Shearman who has also studied the evidence, believes the sequence of the three paintings does not necessarily follow the sequence of the drawings. In this case, the paintings could have been made more or less simultaneously, with del Sarto personally involved to a lesser or greater extent in all of them. The relationship of the Courtauld picture to the other versions of the composition, made clear by these examinations, as well as the high quality of its painted surface, were considered convincing evidence of del Sarto's primary role in its execution.[14]

> "Through the second inscription and the label on the frame, the painting was traced to the collection of Charles I of England . . ."

THE BOTTI MADONNA PEDIGREE

Unlike the Sotheby's and Ottawa paintings, the Courtauld picture has a provenance traceable to del Sarto's own century. In the field of Renaissance art, provenance can rarely in itself be the determining factor in proving authenticity, as important collectors were known to have owned copies as well as original works, but when added to other convincing evidence it can carry considerable weight. In this case, the painting's provenance was successfully pieced together from two inscriptions on the wood panel and a label on the frame. The first, in English in what appears to be a 17th-century hand, reads: "Madonna and Child by Andrea del Sarto. From the Marchese Botti's gallery." This evidence led to the identification of the painting with one documented in 1591 in the collection of Matteo Botti, a Florentine merchant. The work was known to have passed to Duke Cosimo de' Medici in 1620, and was later sent to the Pitti Palace in company with Raphael's *Donna Velata.* Through the second inscription and the label on the frame, the painting was traced to the collection of Charles I of England and from there to one of Anthony Van Dyck's assistants, who worked in England from 1628 to 1632. It is believed to have been brought to America in the mid-17th century by ancestors of the Massachusetts Boothe family, who owned it until recently, where it passed down from generation to generation.

> "In the marketplace, controversy has arisen . . . primarily over works . . . where the attribution of the painted *surface* is in dispute."

MARKETPLACE AND SCHOLARS DIFFER

Due to the provenance and the obvious quality of the paint layer of the Botti Madonna, no dispute over its authenticity has come to light. Although it could be argued that the cartoon tracing of the underdrawing suggests workshop participation, it is the area of the painting visible to the naked eye that tends to be of importance and value to the collector. Thus, in the marketplace, controversy has arisen, and is likely to continue to do so, primarily over works such as the picture sold at Sothebys and now with the Matthiesen Gallery where the attribution of the painted *surface* is in dispute. Examination by infrared reflectography has revealed with new clarity the interaction between del Sarto and his workshop, but the marketplace must still make its decisions as to degree of authenticity and value. To do so, it must rely on expert interpretation of the findings, which can be complicated by the fact that experts may disagree. For scholars, on the other hand, for whom the question of authenticity is only one aspect of research, the *process* of creation—the interaction between del Sarto and his studio assistants in the production of a work of art—is of equal interest.

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[13] Another version is in the Allen Memorial Art Museum in Oberlin, Ohio.

[14] Gritt describes his findings in an essay in the Courtauld Institute's catalogue entitled, "The Physical History and Conservation of the Botti Madonna, Interrelated Paintings, Construction and Technique," pp. 24-41.

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Stolen Art Alert

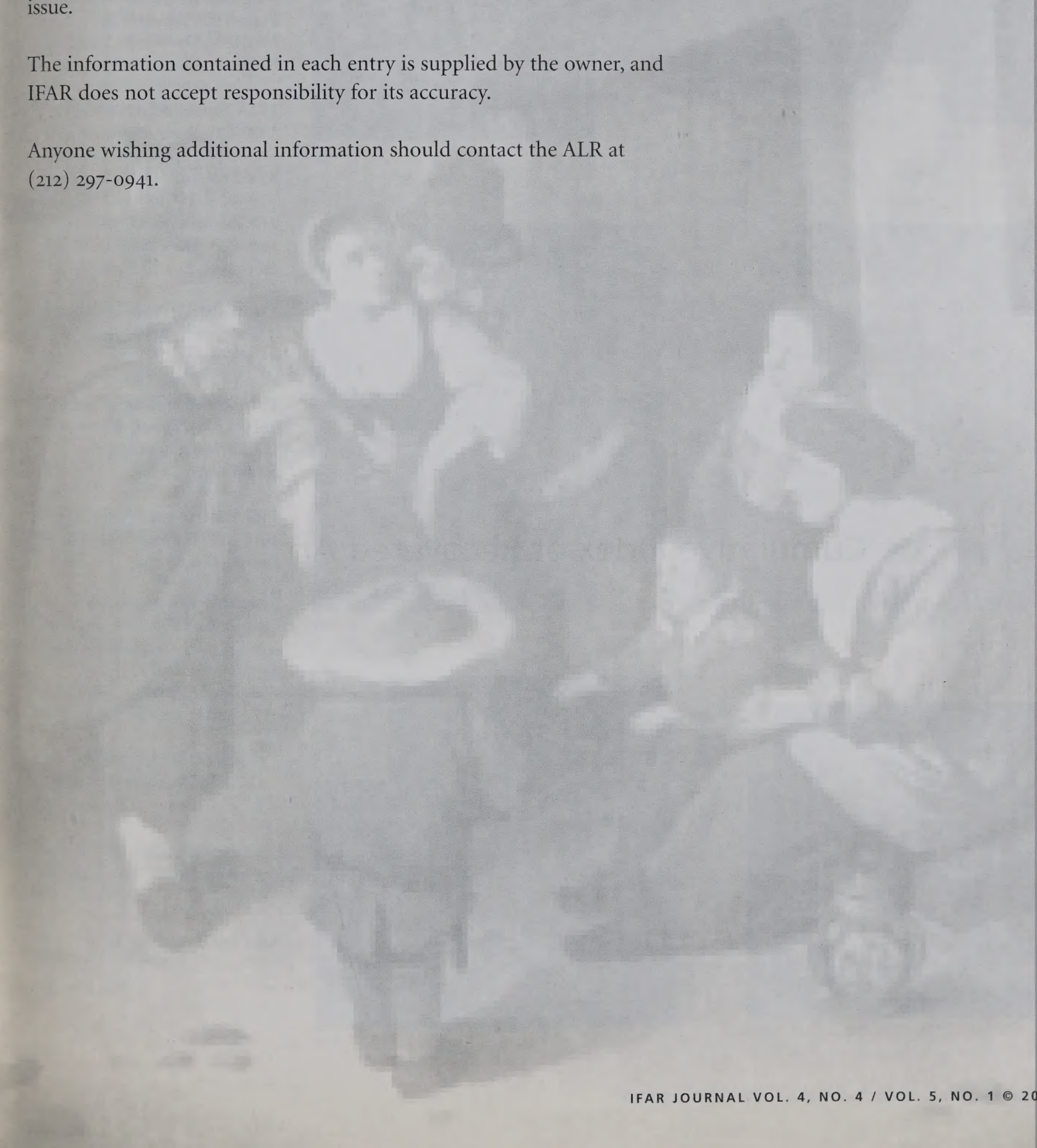
The Stolen Art Alert is published in cooperation with the Art Loss Register (ALR), the art community, insurance companies, police, the FBI, and Interpol.

Most items in this publication are registered in the database of the Art Loss Register, with its New York office at 20 East 46th Street, New York, NY 10103 and its London office at 12 Grosvenor Place, SW1X 7HH.

The photo of each item is accompanied by a brief description of the work, the ALR catalogue number, if registered, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, although not necessarily included in this issue.

The information contained in each entry is supplied by the owner, and IFAR does not accept responsibility for its accuracy.

Anyone wishing additional information should contact the ALR at (212) 297-0941.



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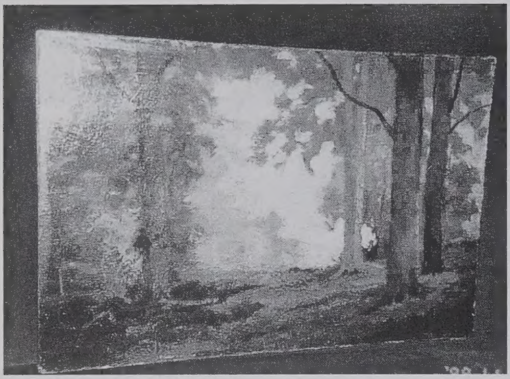
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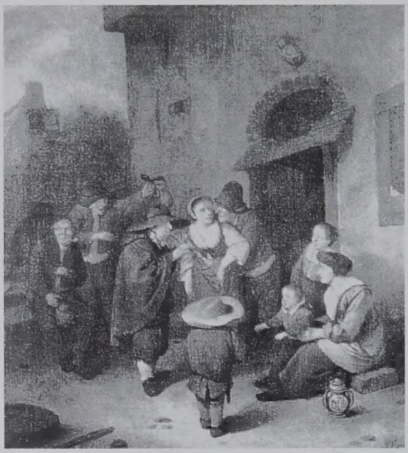
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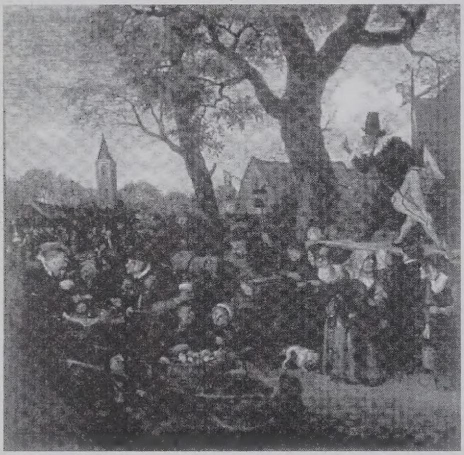
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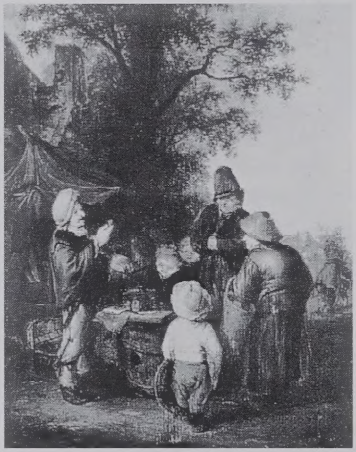
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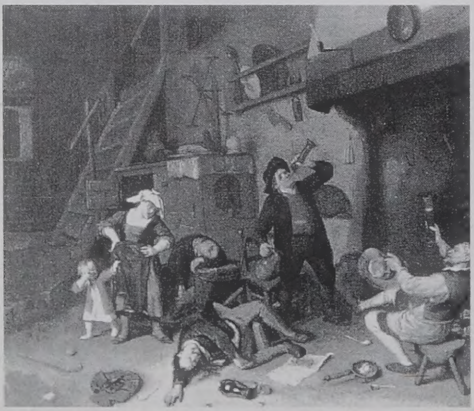
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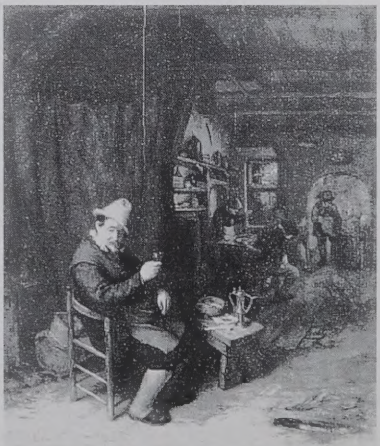
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PAINTINGS

111. Paul Cézanne, Attrib. to (French, 1839-1906). *La Forêt près Arles.* Oil on board. 30 x 45 cm. *N02.01. Stolen from a New York gallery in June 2000.

The following five works (*L02.465) were stolen from the Frans Hals museum in Haarlem, The Netherlands, on Monday, March 24, 2002:

112. Cornelis Bega (Dutch, 1620-64). *Street Musicians in Front of an Inn.* Oil on canvas. 35 x 32.5 cm.

113. Adriaen van Ostade (Dutch, 1610-85). *The Quack*, 1648. Oil on canvas. 22 x 27.5 cm.

114. Jan Steen (Dutch, 1626-79). *The Quack.* Oil on canvas. 49 x 37.5 cm.

115. Cornelis Dusart (Dutch, 1660-1704). *Family Drinking in the Kitchen.* Oil on canvas. 56 x 46 cm.

116. Adriaen van Ostade (Dutch, 1610-85). *The Jolly Toper.* Oil on canvas. 47 x 40 cm.

117. Daniel Wooster (American, 20th century). *Music to my Ears,* 1999. Oil on canvas. 72" x 60". *N02.03. Stolen from a Los Angeles art fair on December 9, 2001.

118. The Master of Moulins (French, c.1480-1500). *The Lady of Moulins.* Oil on panel. 21 1/2" x 12 1/2". Stamped verso with the crest of De Halewyn. *N02.16. Stolen from a Los Angeles residence on November 26, 2001.

119. Susan H. MacDowell (American, 1851-1938). *Portrait of Walter G. MacDowell.* Oil on board. 7" x 4". *N02.40. Stolen from a private residence in Virginia.

120. Charles Kvapil (Belgian, 1884-1957). *The Bathers.* Oil. 180 x 164 cm. *N02.33. Stolen from a moving company in Pennsylvania on December 14, 2002.

The following five paintings (*L02.373) were stolen in February 2002 from an antiques fair in Älvsjö, Stockholm, Sweden:

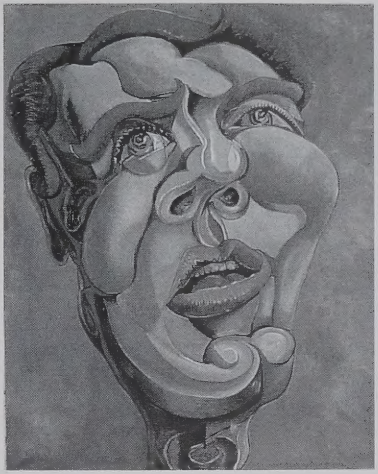
121. Jan Brueghel the Elder (Flemish, 1568-1625). See inside back cover.

122. Bruno Liljefors (Swedish, 1860-1939). *Winter Hare.*

123. Anders Zorn (Swedish, 1860-1920). See inside back cover.

124. Akseli Gallen-Kallelas (Finnish, 1865-1931). *One-year-old Snow.*

125. Marcus Larsson (Swedish, 1825-64). *Shipwreck in Thunderstorm.*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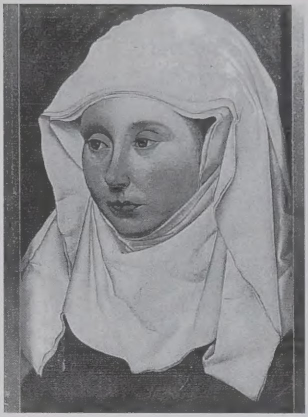
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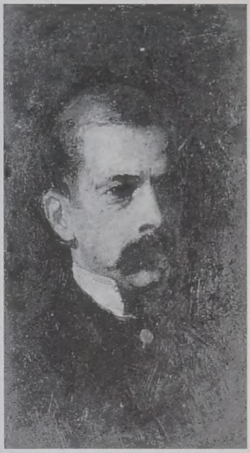
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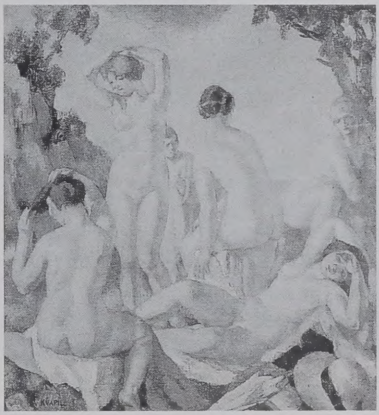
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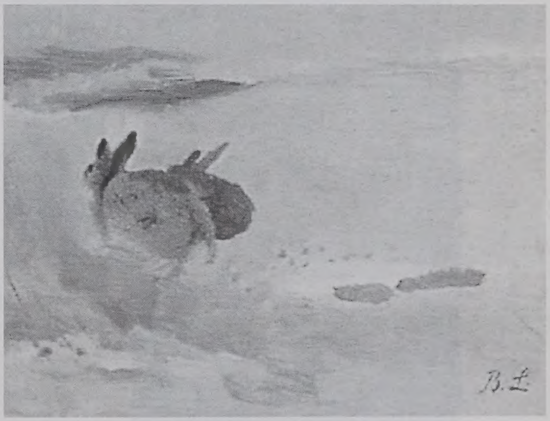

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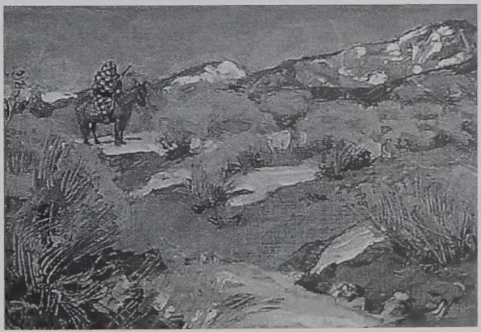
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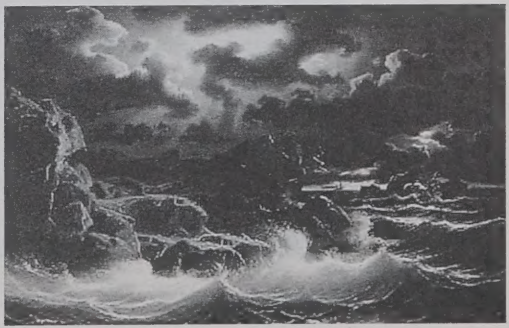
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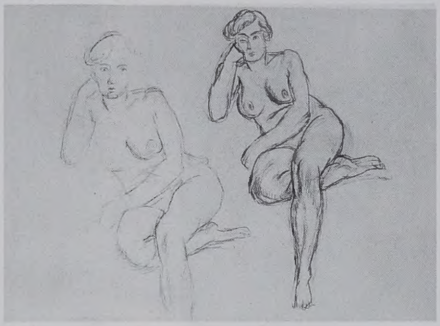
Stolen Art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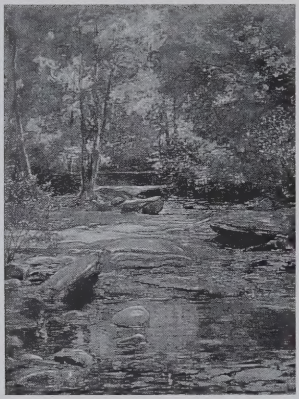
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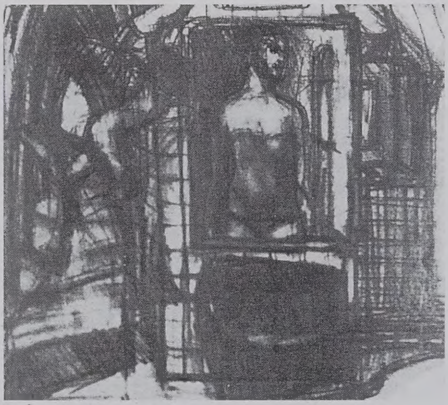
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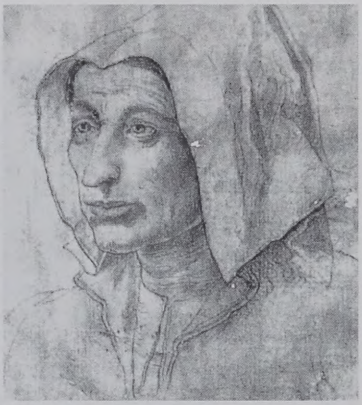
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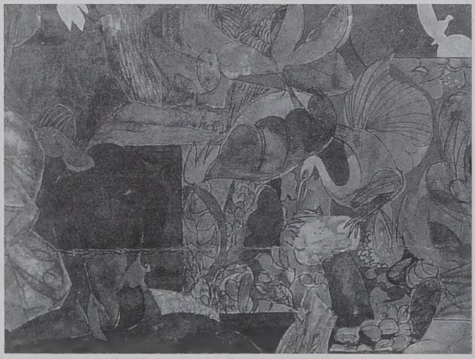
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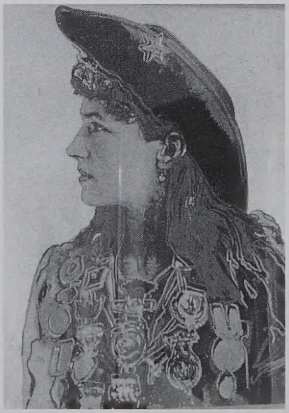

132.

DRAWINGS/WORKS ON PAPER

126. Henri Matisse (French, 1869-1954). *Reclining Figures*, c.1932. Pencil. 10 3/8" x 15 3/4". *N02.10. Stolen in transit from New York to Los Angeles on June 14, 2001.

127. Walter Launt Palmer (American, 1854-1932). *Woodland Stream*, 1884. Pastel on paper laid on canvas. 24" x 18". Signed, dated l/r with monogram. *N02.24. Stolen from a New York gallery in February 2002.

128. Jim Peters (American, 20th century). *Untitled* (*Study for the Annunciation*), 1987. Graphite. 13" x 14 3/8". *N02.36. Stolen from a New York gallery on February 21, 2002.

129. *Head of a Woman* (German, 16th century). Silver pen on a blue background. *L01.701. Stolen in Paris on January 5, 1981.

MIXED MEDIA

130. Romare Bearden (American, 1914-88). *The Blue Girl*, 1971. Watercolor and collage on paper. 18 3/4" x 24". *N02.45. Stolen from a New York gallery on January 1, 2001.

PRINTS, LITHOGRAPHS

131. Jacob Lawrence (American, 1917-2000). See inside back cover.

132 Andy Warhol (American, 1928-87). *Annie Oakley*, c.1986. Screenprint. Ed. #49/250; signed l/l. 36" x 36". *N02.15. Stolen from a Los Angeles residence in 1997.

SCULPTURE

133. Destiny Caplin (American, 20th century). *The Bell*, 1998. Bronze. Ht: 45". Base: 36" round. *N02.34. Stolen from museum grounds in Attleboro, MA on February 22, 2002.

134. *Beggar Boy*. Stone statue. *L02.42. Stolen from a private garden in Northamptonshire, England on July 5, 2001.

ASIAN ART

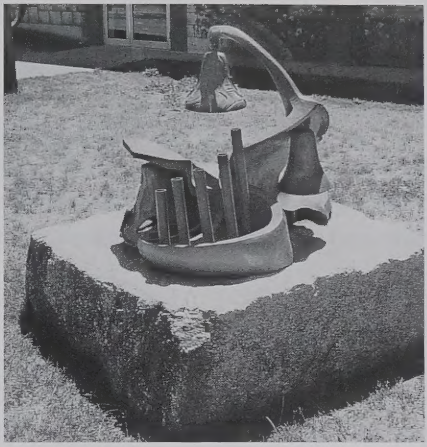
135. *Zushi* (Miniature shrine; Japanese, Late Edo period). Ht: 13". Gilt exterior. *N02.27. Stolen from a parked car outside the Los Angeles County Museum of Art on January 24, 2002.

GREEK ANTIQUITIES

136. *Hellenistic Maenad Roundel* (Greece, 3rd century B.C.). Gold repoussé. 8.7 cm round. *N02.44. Stolen from a New York gallery on October 8, 2000.

CERAMICS, POTTERY, PORCELAIN

137. Tade Sikroski-Zsolnay Art Pottery (Pecs, Hungary, 20th century). *Serpent ewer*, c.1900. Hand-painted earthenware. Ht: 9 1/8". *N02.47. Stolen from a display case in New York on March 9, 2002.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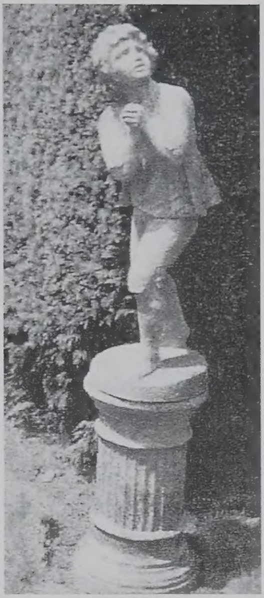
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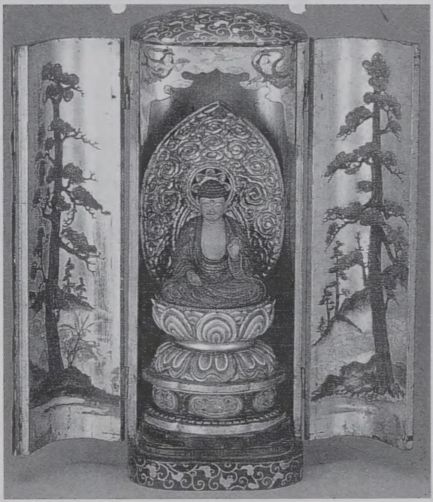
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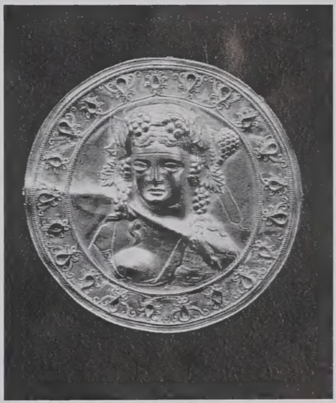
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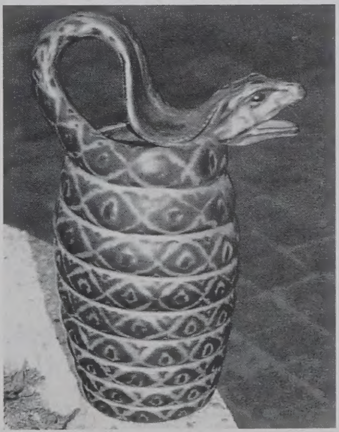
137.

“All Passes. Art alone/Enduring stays to us:
The Bust outlasts the throne/The Coin, Tiberius”

Gold Ducat of Ercole I D’Este (1471-1505),
Duke of Ferrara, Patron of Ariosto, Father-in-Law to
Lodovico Sforza of Milan and Giovanni Francesco
Gonzaga of Mantua.(Shown enlarged)

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Held on Saturday, April 29, 2000

This workshop/conference, featured in a recent double-issue of *IFAR Journal* and organized by the International Foundation for Art Research in collaboration with NYU, addressed the legal and artistic issues involved in establishing the provenance of a work of art and in otherwise exercising due diligence in acquiring art. Particular reference was made to art looted before and during World War II and to antiquities.

Copies of the following reference materials (approx. 400 pp.) compiled by IFAR and distributed to conference attendees are now available as a package from IFAR:

Suggested Websites for Provenance Research, Art and Cultural Property Law, and Art Theft
Cultural Property Contact List (updated April 2002)
Sources for World War II Provenance Research at the Frick Art Reference Library
Provisional List of Names Mentioned in Relation to Art Looting During the Holocaust Era (Comm. for Art Recovery)
International Regulations Concerning the Export of Cultural Property: An Update
UNESCO Handbook of National Regulations Concerning the Export of Cultural Property, 1988

Cost: $35 for domestic mailing; $50 to Canada and Europe; elsewhere, please contact IFAR.

IFAR is grateful to the Samuel H. Kress Foundation for a generous grant in partial support of these materials

RESOURCE MATERIALS
IFAR CONFERENCE ON CATALOGUES RAISONNÉS AND THE AUTHENTICATION PROCESS

Held on December 14-15, 2001

Catalogues raisonnés are crucial research tools affecting the scholarly, commercial, institutional and collecting art worlds. This two-day IFAR conference focused on the processes, standards, and challenges of catalogues raisonnés, while also addressing the broader issues of authentication. The conference proceedings are being edited for a double-issue of *IFAR Journal.* Conference materials are now available to non-attendees for $25, including postage and handling within the U.S. For postage elsewhere, please contact IFAR.

Packet includes:
Articles relating to catalogues raisonnés
Legal articles relating to: Droit morale; Authentication; Liability for experts giving opinions
Sample authentication data sheets and waiver forms

IFAR is grateful to the Samuel H. Kress Foundation and the Roy Lichtenstein Foundation for their generous grants in partial support of these conference materials.

Checks must be payable in U.S. dollars drawn on a U.S. bank. For wire transfer information or other questions, please phone IFAR, (212) 391-6234 or fax, (212) 391-8794; or send an e-mail to kferg@ifar.org.

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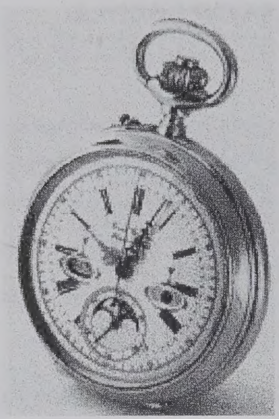
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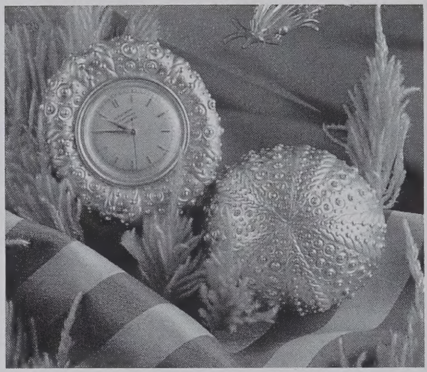
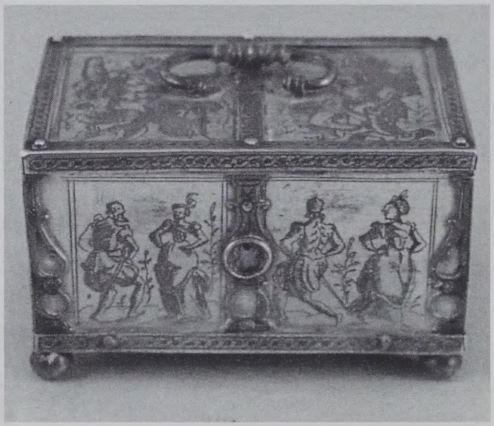

140.

CLOCKS, WATCHES

138. Breguet (Swiss, 20th century). *Pocket watch*, c.1920's. Yellow gold. Diam: 51 mm. White enamel dial signed Breguet #836; hours in Roman numerals; seconds in Arabic numerals. *N02.14. Stolen from a Los Angeles residence on October 16, 2001. (not illustrated here)

139. Pocket chronograph watch, 1885. Yellow gold. Dial signed: Girard Perregaux Chaux de Fonds.*L02.02. Stolen from a museum in Geneva, Switzerland on August 31, 2001.

140. Schlumberger, Tiffany and Co. (American, 20th century). *Traveling clock*. Set in chased gold. Accutron on dial. 3 x 6x 5 cm. *L02.406. Stolen from a New York gallery on February 13, 2002.


141.

MISC.

141. Michael Mann (17th century). *Jewel casket*, 1660. Brass and copper. *N02.328. Stolen from an art fair in New York on January 18, 2002.

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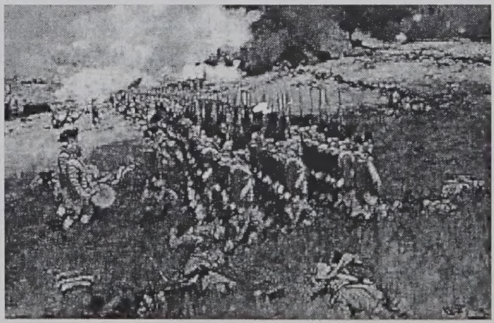
Missing Art


6.

6. Howard Pyle (American, 1853-1911). *The Battle of Bunker Hill*, c.1897. Oil on canvas, 23 1/4" x 35 1/2". Illustration for "The Story of the American Revolution" by Henry Cabot Lodge, *Scribner's Magazine*, February 1898. Delaware Art Museum, Museum Purchase, 1912. Believed to have been stolen from the Museum in 2001.

Recovered Art

PAINTINGS

The following nine German Expressionist paintings, stolen from Die Brücke-Museum in Berlin on April 20, 2002, were recovered in May.*L02.28.

18. Erich Heckle (1883-1970). *Romisches Stilleben.*

19. Erich Heckle. *Nordsee.*

20.Erich Heckle. See inside back cover.

21. Erich Heckle. *Tubingen*

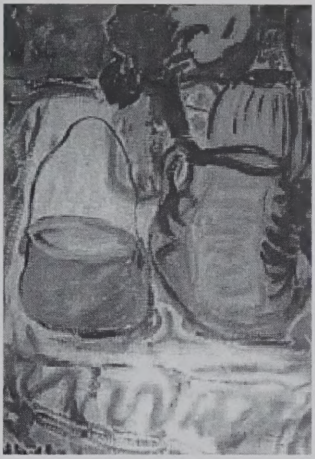
22. Erich Heckle. *Irrer Soldat.*

23. Erich Heckle. *Bildnis Otto Mueller.*

24. Emil Nolde (1868-1956). *Herr Sch.*

25. Max Pechstein (1881-1955). See inside back cover.

26. Ernst Ludwig Kirchner (1880-1938). *Tiergarten Berlin.*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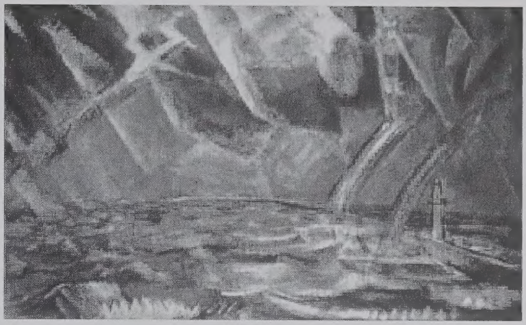
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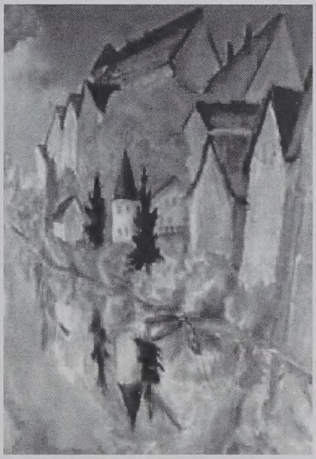
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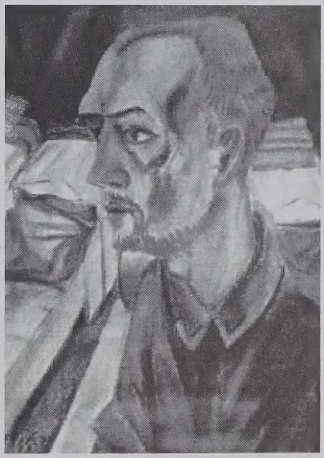
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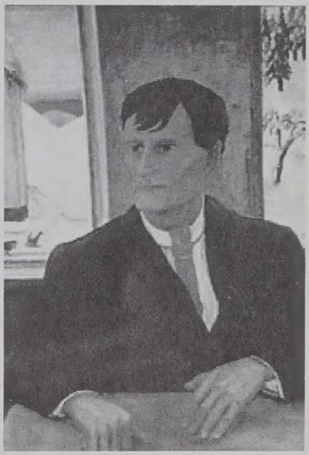
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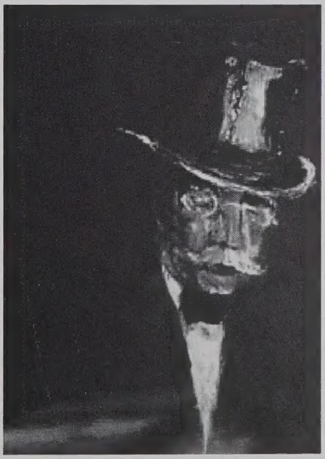
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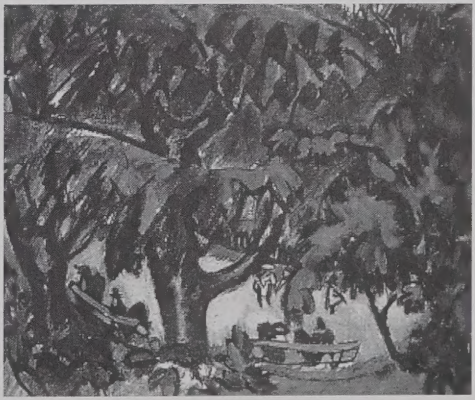
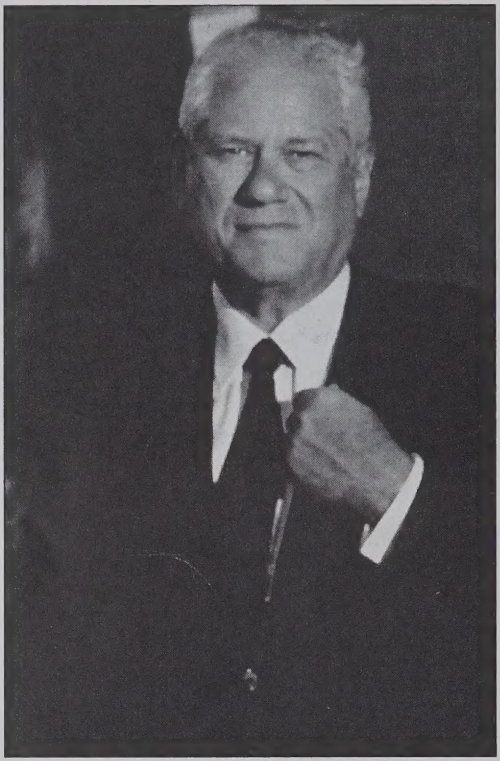

25.

In Memoriam

ARTHUR G. ALTSCHUL

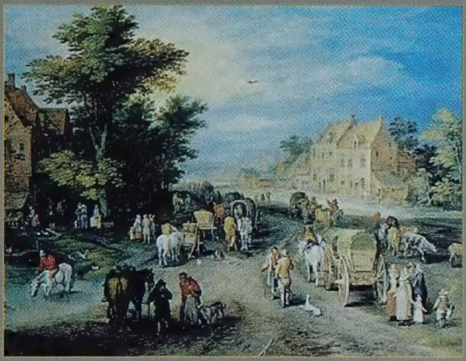


Chairman of the Board, IFAR, 1990-1997
Board of Directors, IFAR, 1988-2002

Along with the directors and staff, I am deeply saddened by the passing of Arthur G. Altschul, IFAR's former chairman, long-term director, and a friend. Arthur was my predecessor and presided during some of the most trying times of our organization. Those were the years in which the responsibility for searching our stolen art files was transferred to the Art Loss Register in London. Much difficult negotiation went on for what seemed to be an eternity, but, throughout, Arthur retained his composure, tact, and good humor. He and Frank Feldman found the right formula, and the relocation of our theft records went forward, permitting the founding of the Art Loss Register and allowing IFAR to reinvent itself as a leading educational resource for the art world. Arthur also oversaw the physical relocation of our headquarters to 500 Fifth Ave. His counsel was not only wise, but compassionate. He was very concerned with people and their feelings, and this caring attitude overrode any other consideration.

Arthur's interest in IFAR was, of course, not accidental. He was a passionate collector and connoisseur of modern paintings as well as certain decorative arts and keenly aware of the many problems facing those (like him) who had no formal training in the field. When the suggestion was made that IFAR no longer do authentications, as they didn't pay their way, Arthur was outraged, commenting that that was why the organization was founded in 1969. Through The Overbrook Foundation, he was most generous in his support of us, even after poor health forced him to relinquish his chairmanship. We will miss him greatly, but not forget his many contributions, including holding us together at a difficult and demanding time. It is distressing for me to realize that he is no longer with us, and I offer the most sincere condolences to his wife, Pat, his children, and grandchildren.

Jack A. Josephson
Chairman of the Board, IFAR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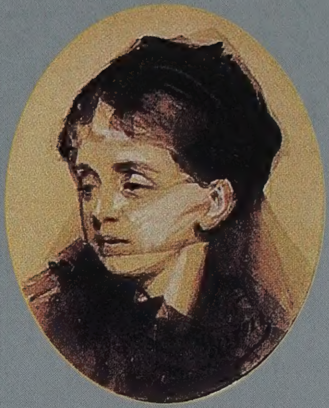
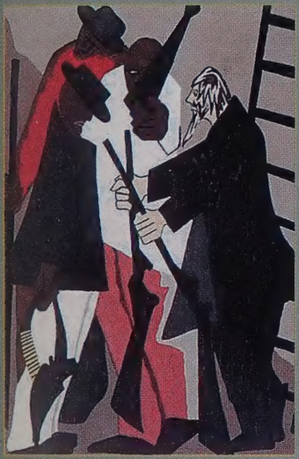

123.

Stolen Art

121. Jan Brueghel the Elder (Flemish, 1568-1625). *View Over Alost.* Stolen in February 2002 from an antiques fair in Älvsjö Stockholm, Sweden.

123. Anders Zorn (Swedish, 1860-1920). *In Mourning.* Stolen in February 2002 from an antiques fair in Älvsjö Stockholm, Sweden.

131. Jacob Lawrence (American, 1917-2000). *The Life of John Brown No. 6*, c.1977. Serigraph. Ed. # 5/10. 19 3/4' x 13 5/8". *N01.246. Stolen in Los Angeles in September 2001.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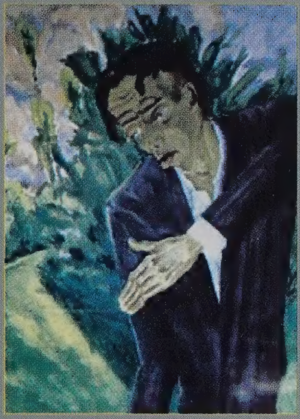
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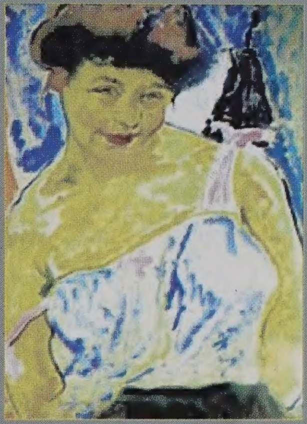
25.

Recovered Art

20. Erich Heckle (German, 1883-1970). *Roquariol.* Stolen from Die Brücke-Museum in Berlin on April 20, 2002 and recovered May 2002.

25. Max Pechstein (German, 1881-1955). *Junges Mädchen.* Stolen from Die Brücke-Museum in Berlin on April 20, 2002 and recovered May 2002.

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Vol. 1 / No. 1 / February 1979

The Case For Notoriety

Art Research News

Volume 1 Number 2 / 1981

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International Protection of Cultural Property

Morning papers of the Symposium held October 17, 1980 Dedicated to Chester F. Gorman

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INTERNATIONAL FOUNDATION FOR ART RESEARCH

Art Theft:
its scope, its impact, and its control

by Bonnie Burnham

IFAR Journal

INTERNATIONAL FOUNDATION FOR ART RESEARCH

VOLUME 2 NUMBER 2 SPRING 1999

ANTIQUITIES UPDATES:
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DISPUTED COINS GO TO TURKEY
COLUMBIA CONFERENCE: *WHO OWNS CULTURE?*

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INCORPORATING Stolen Art Alert

The International Foundation for Art Research (IFAR), established in 1969, is a 501 (c)(3) not-for-profit educational and research organization dedicated to integrity in the visual arts. IFAR offers impartial and authoritative information on authenticity, ownership, theft, and other artistic, legal, and ethical issues concerning art objects. IFAR serves as a bridge between the public and the scholarly and commercial art communities. We publish the quarterly *IFAR Journal*, organize symposia and public programs, offer an Art Authentication Service, provide a forum for debate, and serve as an information resource. We invite you to join our organization and help support our activities.